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UP IN A BALLOON.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NICHOLAS NILES.

The little earth recedes from view;
I leave its low dominions
And sail into the upper blue
On free and fearless pinions.
The river like a serpent creeps
With slow and willowy motion,
And, gazing into purple deeps,
I scan the troubled ocean.

Full nigh a hundred years are gone
Since first the world's attention,
Hail idly, was (in Paris) drawn
Unto a balloon ascension.
From then till now, below, above,
Behold man's domination,
Still halting at this problem of
The midair's navigation.

But ere another hundred years
Down Time's abyss has speeded,
The doubt shall rise, and lusty cheers
Shall greet the man most needed.
And then behold the wondering world
Exposed no more to chances,
But on the storm's trained pinions whirled
Through ether's vast expanses.

From this high place I see to-day
That future grandly rising;
I see the sailors sail away,
New lands and worlds surprising;
I see the wealth of far Cathay,
The wealth of song and story,
Brought as an offering to lay
Before our shrine of glory.

The far-off lands approach so near
A single day suffices
To go from northern Winters drear
To tropic groves of spices.
No more the treacherous sea shall fright
Its victims with its wailing—
We'll cross it in a single night,
In air-ships swiftly sailing.

Speed faster on, O wings of Time!
Rise higher, soul of science!
Till man shall stand erect, sublime,
And bid the world defiance.
And when the earth recedes from view,
Above its low dominions,
We'll sail into the upper blue
On free and fearless pinions.

THE MYSTIC TIE:

ERROL VAL'-DARE AND THE BEAUTIFUL ACTRESS; OR, A NAME FOR A LIFE.

BY THE AUTHOR OF "A WIFE'S HONOR," "A STRANGE RETRIBUTION," ETC.

CHAPTER XXII.—WILFRED LEIGH.

The coarser clay is generally soured by misfortune, or disappointment, or delicate health. The finer nature is refined, elevated, lifted often above the common weakness and passions of humanity, and to this last in every sense belonged Wilfred Leigh. The fatal illness which had left him an invalid for life had happily left no deformity—nothing that could mar the beauty of face and form which both sons had by inheritance, or possibly he might have shrunk apart from the world around him, in which he now shone as a rich, mellow, golden sunset shines on the ocean. The exquisite sweetness of his temper, the large, loving grasp of an intensely sympathetic nature, made him seek, instead of sensitively shrinking from, contact with the world of men and woman, and be gentle and tolerant of errors—aye, even grave errors, which he himself had never shared even perhaps in thought—temptations which had passed him by scatheless, or, rather, were not temptations. If, in his boyhood, or quite early youth, the

"Dreams that the soul of youth engage
Ere fancy has been quelled"

had come to him as to most—vague, sweet fancies and dreams of romance—of some fair face that should be the one fair star in his heavens, he had long ago put them all aside, and felt himself set apart from the hour the physicians pronounced him a life-long invalid; and gradually, as years went by, the set determination, the set bent to his mind, the fact, the knowledge, that he must never marry, became, in very truth, a second nature, and when in his mature manhood the beautiful and gifted foreign actress was thrown across his path there was no need for the fear for her darling's peace which had flashed through the mother's heart.

And yet so strange and complex is this human heart of ours that till this young and loving woman came into his life he had never been conscious that all the love of parents and brothers, and little sister Lucia, still left a vacuum, which only such a being as this could fill, and he had turned to her at once in a strange and mysterious sympathy, which was on her side as much as his. And from the hour the actress had first come into the gentleman's mansion there had grown up between these two a deep, strange love, that was that of neither lover nor brother, nor protecting friend, and yet had in it something of all—in him first roused and deepened by the instinct and intuitive perception of a great sorrow in her young life, and in her, partly at least, by that most beautiful instinct of true womanhood which makes her turn in tender pity, half clinging, half protecting, to anything that is helpless and less strong than herself.

If she had crossed his path ten years before, it might perhaps have been different—before mind, and heart, and physique had grown so absolutely reconciled, and the habit of mind become second nature. His life, his love, the womanly influence in his gentle, pure life must be unique, or none at all. Only such a being as this young girl—herself one in a thousand—would have filled such a place in his heart, and he knew it well.

To Errol Val'-Dare Wilfred had—very unusually for him—taken an instant and strong liking from the first moment he had met him in the greenroom, a feeling that was reciprocal. Even apart from Errol's preconceived liking for the man who bore his darling so noble a love, and apart from the charm which hung like a halo about patient, gentle Wilfred, the mere fact of his being an invalid was at once a resistless appeal and claim on the strong man, whose restless and untamed spirit and fine, steel, spring-like physique, like a delicate, high-strung instrument, never seemed to know a lapse of strength, and yet always attuned itself with such infinite gentleness and womanly sympathy.

The impression, too, ripening, as we have seen, into almost certainty in Falconer's mind, that he had something to do with Coral's life deepened his interest in a nature so original and new in every phase, so unlike any he had ever yet met, that it drew him, if only as a new metaphysical study, even apart from the singular and subtle fascination of the man, which was as irresistible as it was nameless, and impossible to define; the wild, daring spirit, the very force and depth of the reckless, impassioned nature, the splendid gifts of person and intellect, the sometimes even startling mobility of the passionate southern temperament, had a power all their own to attract Wilfred Leigh, and it drew these two men, so widely contrasted, yet with so much in common, closer and closer the more they were together.

"A dangerous man if he were bad, my dear!" he said to Coral one morning, and, though she answered quietly "Very dangerous!" the sudden light that flashed up into her eyes did not escape him. But that part of the game playing around him baffled him still, and forced him, as it were, to mentally rest on his oars till haply, perhaps, the tide should turn.

CHAPTER XXIII.—A CHIMERA.

"How horribly dull the papers are in the Autumn," said the Marquis of Ravenshill one evening, flinging down one he had been looking through; "and they must be very hard up to make such a long story out of an accident at an out-of-the-way little village in Wales—what's its name?—Llancaer."

Coral De l'Orme turned carelessly round from the piano, remarking:

"It's a wonder the name is pronounceable at all, my lord."

And the Duchess of Bradsmere asked idly:

"What was the accident?"

"Oh," said the Marquis, glancing again at the paper, "it seems that the church is very old indeed, and was under repair, the services being held in the schoolroom meanwhile. The repairs rather lagged for want of funds, and the vicar himself, it appears, is in London for medical treatment, and the other night part of the vestry-wall fell in, much injuring the old sexton. Exquisite scenery, all there, I believe. Were you ever there, Ernescliffe?"

"At this Llancaer? Never, my lord," he answered, moving some music, so that for one second his hand touched Coral's. "I was in Wales many years ago, but I have been so much abroad and over the world, you see."

From this the conversation turned easily to foreign scenery and travel, and no one probably remembered the little church at Llancaer, or the fallen vestry-wall, save the actress.

Next morning the post, as usual, brought a number of letters, several for her, of course, and after opening two or three carelessly enough she suddenly crushed one in her hand, with an energetic:

"*Peste!* I must go, I suppose."

Val'-Dare looked up quickly, but Falconer asked:

"Where? What is the matter, my dear?"

"Oh, nothing much. Only I must run up to town for a few days. M. Simon Lamaire, the author, you know, of the tragedy I promised to play in at the Francais, is in London, and wishes to see me most particularly about some alterations he has had to make."

"Cool," said Albert Leigh quickly. "He ought to wait on you."

"He is too full of business, he says. Hundreds of apologies, of course. I suppose I had better go?" turning half questioningly to Falconer.

"You know best, dear child. But cannot you return to-morrow?"

"I will if I can," said the actress, rising; and as she passed her lover she met one look, one deep, searching look, that made her heart quicken its beat as she left the room.

"Errol, Errol!" she murmured as she gained her own apartment, "my love, my darling, it is for the sake thy Coral must deceive thee."

But was he deceived, so far as to believe in the reason given so naturally for her absence? She thought not, but for that she cared less so that no thought or guess of his mind went near the truth—the daring game in which she was making the second and, for the present, last move. And of that she knew he could not possibly dream.

She did not come back the next day, but, instead, the Marchioness got a telegram saying that it would be a few days before she could get away. She would be sure to be in time for the ball, whatever M. Lamaire wanted.

"Hang M. Lamaire!" muttered Lord Albert.

But Lady Lucia tossed her pretty head and said pettishly:

"That of course. Pleasure must give way to business even with an actress so high as La Coral. Besides, M. Lamaire could not presume to alter the part of Maria De Rohan one line without consulting her."

Wilfred only smiled as she moved off, for he could read her like an open book. But he sighed, too, as he glanced in his brother's young, handsome face, and wondered how he would come out of the fiery ordeal before him. He dared not whisper one warning beyond what he had once already given.

"The bride is not found yet who will cross the old threshold as wife to a Leigh." And what man would crush love and seal lips for a warning? Few. Certainly not impetuous Albert Leigh.

But presently a tall, slight form bends over the invalid, and a soft voice says, half jestingly, half in earnest:

"Your brother seems lost without the 'star of the night!'"

Falconer turned, looked fixedly in the speaker's statuesque face, and shook his head sadly.

"You remember the lines?—

"'It were all one that I should love
A bright particular star, and hope to wed it;
Thou art so far above me.'"

"Most men," said Errol gently, "would in your place have said 'beyond,' not 'above,' deeming the balance greater the other way between a peer's son ——"

"Ard heir," said the elder son quickly; "and heir if you will, and an actress, proud De l'Orme though she is."

"Most men, perhaps. Poor boy!"

"Eh? Why, Falconer?"

"Because," answered Wilfred, still covertly watching the dark, fine face, "I fear it is not mere gallantry, but earnest."

"Well," said the other coolly, "and what then, if he can win her?"

Falconer looked at him, taken back, baffled. Was he utterly mistaken, after all, or was this man acting a part—a difficult part—with such perfection? He was shaken, puzzled.

"If," he repeated. "Ah, but, Ernescliffe, he never will. My poor boy! One reason alone is enough, if there is no other. Coral would not leave the stage."

"And no man ought to ask it of her," said Val'-Dare.

"No." Falconer paused, and then put one last test, one last attempt, to beat down the other's guard. If guard there was. "I have often wondered," he said, lifting his true-blue eyes again, "how—pardon me—*you* have escaped scatheless."

But Errol Val'-Dare was a consummate actor, and the shaft fell pointless. He turned suddenly half aside with a little, bitter laugh.

"I might not, perhaps, if memory could die. But now—well, well—I shall never try to stand in your brother's path. And faith," he added in his usual tone, "he is a noble fellow, who might well win a woman."

"Some women, perhaps most women," said Wilfred quietly, baffled, puzzled, uncertain, but not entirely thrown off his convictions, "but not Coral De l'Orme."

Who knew that better than La Coral's daring lover? And he could have laughed aloud in very amusement if it had been any other but Wilfred Leigh he was forced to deceive. But that cut him to the heart, and he turned the subject as he well knew how to do.

Three days had passed since the actress had gone, and the fourth came without any sign. Errol secretly grew restless and anxious. But the afternoon of the fourth day, while everyone save Falconer was out riding, or driving, or boating, she came back quite unexpectedly.

How she sprang to his side and knelt down and clung to his hand like one, it struck him vaguely, who had just escaped from some danger back to shelter!

"Did you all think I was lost, dear Wilfred? Did you think I had run away with M. Lamaire?"

"No, my darling child; but I am very, very glad to have you back." He lifted himself, looking right into her dark eyes, hesitated a moment, and then, stooping, softly kissed her brow for the first time. "Very, very glad, Coral. Are you tired—weary? You look so?"

"I shall be myself again, now I have reached my refuge," she said, smiling. "I am tired, perhaps, a little."

"And what did Lamaire want to alter?"

"Oh, the last scene, the climax, where the Princess De Rohan dies, and some other things. I would not have it. The tragedy is very fine as it is, but if he pulls it about it will be spoiled, and I would not play in it at all."

"You are quite right, my dear. But now run away and dress, for they will be in soon to dinner."

The actress laughed, kissed his hand, and obeyed.

How little Wilfred Leigh dreamed that M. Simon Lamaire was entirely innocent of her visit to London, or of any idea of altering his tragedy. The French dramatic author would as soon have dreamed of cutting off his hand as of altering one line of his "Marie De Rohan." Where, then, had she been?

CHAPTER XXIV.

THE BALL—WILFRED THE CONFIDANT AGAIN.

The magnificent suite of saloons at Ravenshill Hall were one blaze of light from gleaming silver candelabra and flashing lustre, every scintillation of which flung off a thousand-fold the rich prismatic rays which every costly mirror reaching from floor to lofty ceiling—rich in rare frescoes—reflected back and back again till in each there seemed to be a vista—a flower-decked fairyland—while through the open French windows came the perfumed, balmy air, just scented with the sweet, peculiar smell of the sea.

Lord Falconer, coming first into the yet empty rooms, stood for a minute at the window by which his chair had been placed, and looked over the wide domain to which he was heir with a strange, wistful sadness in his large, tender blue eyes, and a shade on the delicate, patient face which was rarely there. Perhaps there was a passing, sorrowful regret that no child of his would ever play over those velvet lawns or under those stately forest-trees—an intense sense of isolation, as if he were looking at everything from a vast distance, and that even receding and still receding, as if all around him was unreal, and the love—the almost worship of which he was the centre—a dream.

Was it so?

ADAM FOREPAUGH, JR. JOHN A. FOREPAUGH.

Ah, no. That small jeweled hand laid on his—that soft, pathetic voice at his side—is a sweet reality, though it might well have been a dazzling vision on which he turned to gaze.

"Coral, my dear, how more than beautiful you look to-night! Like a picture, as you always do, while most women look like fashion-plates."

The actress colored and laughed a little as he held her off at arm's length—and a more exquisite picture, certainly, no man ever looked on; for, despite the old saying, rare beauty such as hers is best adorned, and the sweeping robe of white satin so artistically embroidered that it looked as if all around it and here and there over it some hand had flung wreaths and groups of rare flowers; the graceful overdress—a delicate and costly Indian fabric of gold thread, woven in native looms; the flashing diamonds and glowing rubies that a duchess might have envied—an imperial lady's gift in Vienna—were all in harmony with the rich and classic beauty with which nature had endowed her.

"And yet," said Wilfred softly, "the gleaming jewels and dress of gold are but the settling of the real jewel created in God's own image."

"O Wilfred, Wilfred! if I grow vain it will be your fault."

"Mine!" He seated himself now with his sweet, gentle laugh. "You have heard that tale in public and private till you are sick of it, I know. The gifted and most beautiful actress—Diva Coral—the beautiful De l'Orme—eh?"

"Hush, you bad Wilfred. I hear a door open."

"It is only Errol Ernescliffe," said Falconer quietly, and Val'-Dare advanced and bent over her hand with a look of such proud admiration that she feared lest Falconer should see it.

"Shimmer of satin and gleam of gold," said he, smiling; "but the flash of diamonds is outvied by the light of bright eyes. You will keep me one or two waltzes, won't you, La Coral?"

"For your pretty speech, monsieur? Shall I, my lord?" laying her hand lightly on Falconer's shoulder. "I am under your chaperonage to-night, you know."

"Yes, my dear, if you still have so many free. I heard Albert claiming I don't know how many the other day."

"Oh, all promises made that day were drowned out in salt water," said Coral lightly; "but you may put your name down, Mr. Ernescliffe."

And as he bent to put the initials "E. E." on the dainty ivory the others came in—Lucia radiant in a cloud of white lace and blue silk, with pearls that suited her style as much as diamonds became the superb, grand beauty of the actress.

Val'-Dare turned to her at once with smiling lips and flowery, half-whispered compliments. Falconer glanced keenly and covertly from that handsome face to Coral's, and, as if inadvertently, dropped his hand on hers as it lay on the arm of his chair. But either both were actors, thoroughly and ever on their guard, or he was mistaken. There was not the quiver of an eyelid or a finger.

But now the guests began to arrive fast and thick, and his attention and hers, too, were demanded. His mother paused for a moment by his couch as the band in the gallery struck up, just to whisper a word, just to touch the dear, patient brow, mother-like, as if to assure him that he was her brightest, best-loved jewel, never for one second forgotten amidst all that glittering throng.

They were dancing now, and the handsome lady, sweeping her rich amber robes back, paused, watching the dancers, or rather—as Wilfred's glance, following hers, saw—one or two couples amongst them.

"I almost wish ——" she began, and stopped, sitting down on his couch.

"Well, mother darling"—he was reading her pretty closely, as he had done once before in the garden—"say on—no one can hear."

"I almost wish, dear, that—that Mr. Ernescliffe had never come here."

"Or Coral either—eh, mother mine?"

"No, no, my son—come what may of that. She has made your life happier—she has filled the vacant niche—she is all in all to you. I can understand how, if I cannot put it into words, and I owe deepest gratitude to anyone who brightens one hour of your life."

"She is its golden thread," he said softly—so softly; "my darling child."

"But Ernescliffe," she went on, "is —— Really, we know nothing of him, nor does Coral even pretend she does. ("Ah, the pretence goes the other way," thought Wilfred.) And he seems quite struck with Lucia, though I certainly have imagined that in every way Coral should have attracted such a man more. And Lucia, beauty though she is, is not unnaturally flattered by the attentions of such a very handsome and fascinating man. I can't resist his wonderful charms myself, I admit."

"Nor I, mother, and I don't try," said Wilfred, with a quiet smile. "But I don't think you need fear any danger from him—he is no heiress-hunter."

"No, but he may fall in love like other men," said the Marchioness, "and Lucia may lose her heart."

"I don't think there is any fear. You can trust me, you know of old, and I have no fear."

His mother looked at him, relieved in spite of herself.

"Will, do you know more of him than you have yet said?"

"If I say I think I do, mother, let it rest there," he answered gravely; "and as for Lucia, her flirtation is partly pique. Poor little darling! her heart is right enough in Albert's keeping, mother, and some day he will come back safely to his boyish allegiance."

"I wish to Heaven all this falling in love were at the bottom of the sea," said the poor Marchioness energetically.

"Do you, mother? Look there."

Her husband was standing at a little distance, talking to Major Grenfell, but, catching his wife's glance he smiled and gallantly kissed his hand. The tears came suddenly into her eyes.

"Ah, you have the best of it, as you always have. Well, come what may, Ernescliffe is a noble fellow, and saved your precious life, my darling; and if you are fond of him—if he is another light in your life—why, I am thankful he came, and I will leave all to you, and try not to be anxious about my ducklings. Wilfred!"

"Mother!"

How softly, how lovingly, that name always fell from his lips—that most beautiful name, round which with, perhaps, most of us, a thousand—aye, ten thousand loving memories—gather—a thousand sacred ties bind forever. How many a man or woman has been arrested on the very brink of deepest sin, or brought back to repentance and hope by the mere memory of a mother!

"That tie which bound the first
Endures the last."

"Were you close by on the beach the other night, Will, when Ernescliffe rescued Rochester from death?"

"Yes; I was watching it all;"

He knew what was coming now, and smiled.

"Is it true, Will, what I heard—that Coral was frantic when she saw his danger, and offered a hundred guineas for his life?"

"It is quite true, mother."

"You do not say so!" said her ladyship.

If she had been a young lady or a man she would probably have whistled.

Then she added:

"Rochester is certainly desperately in love with her."

"And you infer that she is in love with him because she—first perceiving his danger—was wild with terror at seeing a human life perish before her eyes. Ernescliffe plunged in almost before the cry was past her lips."

"But Rochester will certainly think the game is his, Wilfred."

"Then," he replied coolly, "she will have the trouble of totally undeceiving him."

"You are quite sure—quite positive a girl like that would tell you—even you—all her secrets?"

"If that I cannot speak," he answered in the quiet, steady way that carried such a weight of conviction; "but this I do know—as certainly as I know her love for me—that she does not and never will love Rochester."

"Would it grieve you if she did?"

"Yes, mother, to the very heart's core."

"But there is no fear of that, Will."

"No, none, I know."

Her fine face settled restfully, and there was a moment's pause; but as Coral and his brother again passed in the mazes of the dance, Falconer looked half wistfully up.

"Mother, why were you so anxious that my dear Coral should not care for Mr. Rochester?"

"Why, because I should like to see her happy, and that I am sure he could never make her. Isn't that reason enough?"

"No," said he, smiling, "not when there is another nearer still, I fancy, to your mother's heart. Tell me."

"How terribly sharp you are, Wilfred! Well, he is, I think, a very jealous temper, and would come between you and your Coral."

"That is true enough, but he will never have the chance, mother—not from that quarter."

"Not from any, I hope, my darling."

He only smiled as she moved away, knowing well how little fear there was of that, for of one thing he was convinced; either the man she loved was dead, or, if living at all, Errol Ernescliffe was the man: if the first belief was true, and she had all but said so, her love, her life's sun had set forever, and no man would ever call her wife; if the latter, whatever she had been, or was, or might be to him, Errol understood them both, and would never come between them.

But now the band stopped, and for a few minutes there was a buzz of voices as the guests promenaded or fell into groups. Lucia Norman, flushed and excited, came up to her cousin's chair.

"Well, dear," he said, "what have you done with your cavalier admirer, eh? You are a sad flirt, missy."

The girl laughed and turned her head, but he saw that her lips were quivering.

"You should scold Albert for that. Really, Will, you should stop him—it is thoughtless. He should remember that after all she is only an actress, and he'll get her talked about."

"Only an actress, eh? Yes, with all the world at her feet. Little wiseacre mine, people will hardly talk about her as you mean for such open attentions in his own father's house, never fash yourself. There is an anchor nearer home, and Coral can take care of her own name."

The color deepened on the girl's fair cheek, but at that moment Leigh came up to claim her, and her whole face changed to sunshine.

Wilfred smiled, and, looking round as the band struck up one of those German waltzes which make Teutonic feet fly, saw handsome Errol bend over the actress, pass his arm round her slight form, and whirl her into the gay throng. But he could not feel, as she did, how close that arm clasped her—he could not hear the passionate whisper in her ear.

"My darling, I cannot quite resign you to others."

CHAPTER XXV.—THE BALL—PEACE OR WAR.

Perhaps one of the most difficult things is to gauge, reach the limits of, or dislodge one iota in the self-complacent vanity of a thoroughly vain man like Mr. Edward Claude Vane Rochester. Whatever secrets lay hid in his past life, whatever doings—not quite as white as snow these were—he best knew. Clever, gay, handsome, and quite a lady's man, he had always been a considerable favorite with women, and had therefore been at first perfectly taken aback by the nonchalance and utter indifference with which Coral De l'Orme had met his devotion, for the butterfly who had so long fluttered from flower to flower was himself fairly caught at last, quite bewitched by the beautiful actress, desperately in love, as Lady Ravenshill said, if so sacred a name could be given to the fierce, jealous passion which possessed him, which the keen woman's instinct of the girl herself had so truly and scornfully stigmatzied as the love a dissipated man gives to an actress.

That the game she had played had deceived his ready vanity and blind, mad passion into believing that, despite her variable humor, he was winning the siege, and on his own terms, was only a natural sequence of his vanity, and his own disbelief in any woman's virtue, especially that of an actress. Still more natural that, hearing, as he did, that wild cry of hers to safe his life, he should read it but one way—that his danger had wrung her secret from her, that she loved him alone, the more that since that night she had never given him the least chance of being alone with her.

"But I will, I must!" he muttered, watching her with jealous eyes, "and to-night, too. I am mad to-night, I think. I must hold her in these arms, press those beautiful lips to mine, force from her the sweet confession that she is mine!"

He moved forward to the group in which she stood, the centre star.

"I think this dance is mine, Miss De l'Orme," he said, with a haughty glance at Val'-Dare and Lord Albert, which her lover met with a wickedly provoking smile as he stepped back, and the young noble returned in kind, while the actress answered carelessly, toying with her fan, a costly jeweled Indian trifle, like the dress, a gift from Errol:

"Is it? I don't think your name is against this one."

She held up the ivory tablet that hung at her chain, and certainly the scrawl against this dance would have done for anything as well as for "C. B."

"It is rather an open question in the evidence," she said, with a laugh.

"Give me the benefit of the doubt," he pleaded. "They are my initials, too."

Ah, if he could but have seen beneath the mask as she yielded and put her hand into his, he would have dropped it and shrank away in coward, guilty fear, with the phantom of the dark past rising up around him to denounce him: "Thou art the man!"

But, having eyes, he saw not; and ears, but heard not. The slight tremble of that slender hand, the involuntary movement of withdrawal as his arm pressed closely almost passionately round it, sent the blood leaping in mad joy through his veins.

He read it by the light of his own evil, guilty heart. Her cry that night rang in his ears. He had her in his clasp now. She had no answer to his impassioned whisper that "he wished these moments would last forever."

He was excited, flushed with, as he believed, success, and determined to seize his 'vantage ground before his rival could cross him again.

"How hot these rooms are!" he said, pausing in the middle of the dancing by a window, and really a little giddy. "I—Ferrier told me I should feel my head in the round dances for months. Forgive me, and generously save my stupid weakness from notice by stepping into the air; no one will miss us for some time, and see what an exquisite night it is. You will not refuse me such a favor?"

She saw through this shallow subterfuge at once. He had held her still lightly within his arm, as if to steady his own dizziness, and speaking quickly, eagerly, but though the action, the intonation he threw into the last words stung her almost beyond control, it did not yet suit her to drop the mask entirely; and, as he stepped his arm, she said, with a half laugh and pretty shrug of her shoulders:

"*Eh bien*, I suppose I must humor you, and save your waltzing reputation at the expense of mine."

She took his arm and let him lead her out on the terrace, crushing ruthlessly under foot the passion of woman's scorn and hate, which made her heart beat in heavy throbs, dreading inexpressibly to be alone with him because the mask must still be worn. She must not be forced or betrayed into an open quarrel; she must temporize still, lest her reckless Errol, daring the danger of discovery to himself, should at once fiercely chastise the least shadow of insult to herself.

Claude drew her down the steps and moved along in the opposite direction to the ballroom windows.

"We can see the moon rising from here," he said, pausing. "What a lovely scene it is! If I were a landscape-painter I would sketch this bit with the belt of trees and glimpse of sea between. Ah, how delicious this cool air is, and so balmy and warm too!"

"It only wants the fairy daughter of magic to dance on the dew," said the actress, carelessly dropping his arm; "that would make it perfect."

"Not to me," said Claude impulsively. "I ask no fairies.

"'There be none of Beauty's daughters
With a magic like thee,
And like music on the waters
Is thy sweet voice to me.'"

"Poetic compliments!" said La Coral mockingly. "Moonlight and a bright particular star! Faith, Mr. Claude, it is time we fled the spot!"

His eyes flashed and he took a step nearer, covering his words with a half laugh.

"Do you think so? Ah, you are cruel, and yet I have hardly seen you since the boat-accident. You have avoided me. How have I offended you? For I thought—I knew—in that dizzy, happy moment when I heard ——"

"You heard the rush of waters and shriek of the gale," she interposed, with white lips and that pitiless look in the dark eyes.

He bent suddenly, and locked both her hands in his own with almost fierce excitment and passion.

"You know how madly I love you, and, thanks to that happy moment of danger, I know that your heart is mine, and I may dare at last to claim you, my own Coral—my dearest!"

Now that the moment had come—now that the eager words that burned into her were poured forth—they paralyzed her for a few seconds. Her heart grew sick and her brain dizzy. She felt her hand released—felt his arm wound round her slight and supple form, his breath on her soft cheek, his passionate voice in her very ear.

"Dearest—beloved—let me hear the sweet confession, and seal it with ——"

But the lips never touched her, for, with a smothered cry of horror and almost frantic movement, the actress freed herself and started from him; but even then, remembering all that was at stake, recalling—at least in part—her power of acting.

"Hush—oh, hush! For pity's sake, spare—forgive! It is all wrong. I never loved you. Stand back!"

She put out her hands blindly; but he seized them in his tempest of jealousy and fury.

"Do you dare tell me that after all that has passed?"

"Dare, Mr. Rochester!" She drew herself haughtily erect, superb in her indignant challenge. "You have strangely misunderstood me. Loose my hand—I must return!"

"By Heaven! not until I do understand you, O Coral! I cannot believe that you have toyed so cruelly—so wantonly—with me! In pity, say you are but trying me now!"

The sudden change to pain and reproachful pleading touched her, despite herself, even with a touch of remorse, and Rochester saw it in the quick quiver of the sensitive lip, the hurried movement of her free hand to her brow.

"You have drawn me on, on to your net, till I was mad with hope, and then crushed me—flung me back into an abyss of despair. A dozen times—emboldened by your witchery—the confession of my love has been on my lips, and you have always arrested—crushed it."

"Ah, have I not?" she said quickly. "Should not that have warned you? If I have been careless or cruel, I ask forgiveness; but I assert that you deceived yourself from first to last. It was surely nothing strange that a young girl should show horror—aye, agonized horror—and desire to save a human life perishing in all its sin! I tell you I would have done as much and more for the poorest fisher-boy there. And for your love"—the proud lip curled and the dark eyes flashed—"it were better, perhaps, that neither of us probed it too far, lest we find it possibly too near the glare of the footlights, and then one of us must leave the house, and that one would not be me. I have no wish, either, to drive you away—still less to court any *esclandre*. Mr. Rochester, is it peace or war?"

"How can I choose war with you?" he said passionately. "I cannot and will not give up hope!"

"As you will," she answered, with her meaning foreign shrug. "Give me your arm and take me back to Lord Falconer before we are missed!"

Rochester bit his lip till it bled as he silently obeyed. It was certainly gall and wormwood to have the victory coolly struck out of his hand in the very moment he had deemed it secure.

TO BE CONTINUED.

THE GLADIATOR'S SERMON.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MATT O'B.

Men called me strong, and boasted—
When they told of some athletic feat,
In which I was always the winner—
That I ne'er had met with defeat;
Yet the little world in which I lived
Would have wondered, had it known
How seemingly worse than weak I was
Whenever I was alone;
For remembrance then would bind me
With thoughts I could not displace,
And hold for my view, framed in flowers,
The picture of a dead child's face.
Why was it? Can scientists tell?
The world called me strong and brave;
Yet the sight of these few scentless flowers
Carried me to my little boy's grave,
And thoughts of him ever took me up
To the throne I knew he was near,
And I found that a child in heaven
Had more strength than the giants here.
I was vanquished (first time in my life),
And I prayed good and hard that night
That He would give me a trainer
Who would make me win the great fight.
And that's what I'm here to tell ye—
Be my "backers," and the "seconds" of "time"
Which serve to build up a life
Will make the victory mine.
And, some day, when the good fight's over,
And you preach, let 'em sing this song:
"The weakest being on earth is a man;
Only God and His children are strong."

Columbus, Ga., Aug., '79.

BILL PODDY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY W. W. C.

On a warm night not long ago, being somewhat in need of a breath of fresh air, I sought refuge in Union square. As I sauntered through the park, it struck me very forcibly that a multitude had sought refuge there before me. Despairing of finding a vacant bench, I seated myself upon one which also supported two fibers. They (both of them) were wedged between the iron arms of the last compartment. If I am not mistaken, the girl's neck was encircled by an arm, and the affectionate young swain was talking about sunshine, dew-drops, angels, and all that sort of nonsense. As I intruded upon their bliss, the young man muttered something about "cheek" to his girl, and, rising, silently moved off, with her hanging on his arm. With vibrating conscience I watched the disturbed couple saunter on, and was sighing for a companion myself (male, of course), when an individual in the last stage of dilapidation sat down beside me. He immediately opened conversation by asking me for a chew of tobacco.

"I don't use it," I replied, rising.

"Hold on—what's your hurry?" inquired the dilapidated individual coolly.

"I guess you're a 'yellow-fever sufferer,'" I replied, starting.

"No, I aint," he cried. "Come back. Never had the fever, never was burnt out in Chicago, nor never endorsed a note. Hey! come back. I want to show you something I found."

"Is it a lottery-ticket?" I inquired.

"No. But sit down here and I'll show you."

I reluctantly sat down again, and, obeying my suspicious impulse, buttoned up my coat.

"Do you want to buy a nice gold ring?" said my neighbor.

"No," I replied decidedly.

"Real gold—eighteen carat—no snide."

"No."

"Look," he said, holding up a huge plain ring. "I'll sell it to *you* for three dollars."

I took it in my hand, and was fully convinced of its worthlessness by its weight.

"It's not heavy enough for gold," I said.

"Aint it? Come under the lamp-post and look."

I now for the first discovered something familiar in his voice. I had heard it before. As we stood beneath the gas-light examining the spurious ring, our eyes met. It was Bill Poddy, the man who used to sell peanuts with Grimwell's Great American Circus and Menagerie! I had not seen him in two years—not since he stole my overcoat in Cincinnati.

"At last!" he cried, extending his arms as if to embrace me, "after all these months, we meet! Come to my arms!"

I was not so enthusiastic as he, but, exhibiting a slight annoyance at his affectionate manœuvres, held him at a distance with a hand-shake.

"My long-lost brother!" he exclaimed, leading me back to the seat. "And how did you know me?"

"By your 'strawberry mark,' Bill," I replied.

He rubbed the end of his nose reflectingly, and said he "hadn't tasted anything since morning."

"What have you been doing since I last saw you?" I inquired, after we were again seated.

"Doing!" he exclaimed. "Well, I'll tell you confidentially. I've been trying to strike something that is soft and lucrative. I might have got into some bank as cashier; but I'm too honest—I'm not,woridly enough."

"Why did you leave the circus?" I said.

"Oh, well, I'll tell you. It was all on account of a cussed orang-outang. You see, Grimwell said he must have an addition to his menagerie, or the public would say he was giving a stale show. I was tired of peddling peanuts on commission; so I told Grimwell that if he would give me twelve dollars a week I would do an orang-outang. It is an old dodge, and Grimwell knew it. We struck a bargain, and he daubed me all over with glue and stuck on a lot of hair. Then he got an ape's head out of a variety-show property-room, and fixed it on me. After I was fixed up I made a first-rate orang-outang. I was chained up in a big cage, and had to chatter and be poked with canes and umbrellas; but I was drawing big houses, and Grimwell was promising to pay me more if I kept on acting my part so well. But my greatness was temporary. You know I always had a weakness for begging tobacco. That weakness ruined my reputation. One day (just after the ring opened) an old fellow came and stood before my cage and looked at me with awe. He was a good-natured-looking old man, and I hated to deceive him. I was screeching and banging my pasteboard head against the bars, when the old man took out a piece of plug and began cutting it. No one else was looking, and, the old man's face inviting confidence, I asked him for a chew. That settled it. The old man ran out and told the Mayor. An examination was ordered, and I was 'given away.' Grimwell cussed and swore; I was bounced—all because I wasn't an orang-outang. An orang-outang is thought more of than a man, anyway, in this world."

"Then you abandoned the show-business?" I said.

"Not by a jugful," replied Bill Poddy. "A showman I was born—a showman I'll die. Got a cigar?"

I answered him with the article in question, slightly amused by his old-time cheek.

"Much obliged," said Bill. "Aint had a smoke since I left Philadelphia. I say I'm a showman; so, when I left Grimwell's, my first object was to get in with another show. I got a paper and read an 'ad' for talent in a theatre. It was in a Western city, and I supposed talent was scarce. The place where I was bounced was about thirty miles East, and I didn't have a cent to get over the road with. I tried to cheek it; but it wouldn't work, so I counted it ties all the way. When I got to the city I went to see the manager. Guess he didn't think I was an actor, by the way he talked. He asked where I last appeared on any stage. I told him farther West. Then he said he remembered seeing me on one somewhere up in the northern part of California—behind a team of mules. I was crushed. The manager said I looked like an intelligent sort of man, and if I would come around in the morning he would try to do something for me. I asked him for a quarter in advance; but he said the houses had been poor lately, and money was thin. Next morning I went again, expecting to play 'first old man,' anyway; but my hopes were demoralized. The manager said that one of the 'supes' had lately been run through by the heavy tragedian, and if I would take his place, all right. What could I do? The place was humble; but it was honest, and my weakness is honesty. My ambition is kept in bounds by it. But to proceed. I was in the theatre about a month, when the heavy tragedian was playing Richard the Third. I always had a desire to act in that play ever since I was a kid. But I wanted to be something a little more ambitioned than a murderer; yet I had to play first murderer. I only played it one night. You see, I took another fellow's place, who was on a drunk, and I had just two hours to get my lines in; but I got 'em as well as I could. I felt kinder shaky that night, because I had a presentiment that day that something was going to happen. I'd have got along all right, and perhaps in the end made a great actor; but a crabbed cuss played Clarence, and he wouldn't bear with the inexperience of a rising actor. So that night, when I stabbed him with a wooden dagger, I must have stabbed a little too hard, for he almost yelled out. Then I stabbed him again, and he turned over on his side and kicked me. I suppose the audience took it all in as a first-rate death-struggle. You know where the murderer has to drag Clarence out? Yes? Well, I got hold of his foot and bumped him from the bed to the floor; then commenced hauling him across the stage. All the time he was cussin' me in a subdued stage-whisper. I suppose it would have passed off as an accident; but just as I was pulling him through the door he gave a screech—I guess a splinter ran in him. He jumped up, and right in front of the audience banged me over the head. I fell against the scene, and then upon the stage: the resurrected Clarence then changed places with me, and I was dragged through the door; but he didn't stop there. He dragged me through the greenroom. Then the manager come in and said I had spoiled the play. Then *he* dragged me a little while. But, remembering that I had on the stock-wardrobe, he let me up and told me to dress and get out of the show. I tell you I was mighty glad to get out! I went out the back way, so the stage-doorkeeper couldn't see me, and put for the railroad, for I was homesick to get East again. I had enough money to get to Chicago, and when I was walking from the depot I first discovered that I had on the manager's coat and vest! And what was worse, his watch and chain was left in the pocket! I remembered then that when he helped Clarence drag me around he was in his stage-clothes. I must have taken the things by mistake. You can imagine the state of my conscience when I found myself in another man's coat! I was so ashamed of myself that I did not have the cheek to send it back! So I put the thing in 'hock,' and got on here to New York. Now I'm tired of life, and was going to commit suicide this morning; but a policeman drove me off the dock."

Bill stopped, and, trying to hide a heart-sick moan, winked at Ti

NEW YORK CLIPPER.

SATURDAY, SEPTEMBER 13, 1879.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

[For answers to amusement questions, see first page of "Theatrical Record."]

W. J. R., Elizabeth.—You will have to settle this among yourselves. Allowing three throws is not the way to play poker-dice. There should be but two—one to get a hand, and the other to fill it, the same as at card-poker. But, the players having agreed to take three throws, there is this to be said in favor of your decision—that it is common- sense that L should be allowed, at his third throw, to pick up all five dice, the same as he could have done if they had been playing the game properly. That is all there is to be said about it. There is neither right nor wrong about this or any other departure from custom, except in the sense that all such departures are wrong the moment there is any dispute as to them. We shall not undertake to decide that your decision was right.

ASHCROFT PLACE, Boston.—1. The value of a straight should be agreed upon. It is often played to beat three-of-a-kind, but oftener to beat but two pair. 2. The best record for seventy-five hours, go-as-you-please, was made by Blower Brown. We cannot give you the exact distance covered by him, but it was about 321 miles (perhaps a little over that), and was made in the last contest for the Astley belt, when Weston won, in London. Brown left the track for a rest at 11.50 P. M., or 70h. 50m. from the start, having scored 321 miles, and came back at 3.10 A. M. on the 6th, his score at 5 A. M. being 325 miles 2 laps, while Weston at that time had covered 318 miles 4 laps. The latter accomplished 323 miles 1 lap in 72h. 10m.

CONSTANT READER, Jersey City.—1. It is simply a matter of opinion. The fielding averages published at the close of the season do not take into account the fielding of Blower Brown covered 403 miles and part of a lap in 96 hours when he won the championship of England belt. Weston's record of seventy-five hours (in which he won the Astley belt, 3. O'Leary's 520¼ miles were made in 139h. 6m. 10s. 4. Parole is entered for the Cambridgeshire and Cesarewitch Stakes. 5. Cannot say whether the Duke of Magenta will ever run again. 6. You fail to say whether you mean walking or running. 7. The O'Leary belt contest is announced to commence in this city Oct. 6.

A RAMBLER, Marseilles.—No player can be regarded as an amateur who plays ball for "money, place, or emolument," that being the American Association's rule. It matters not whether a club is in the League or the National Association, or out of them, or whether stock company or co-operative. All clubs are professional clubs who pay their players in any way, and all such players are professionals who accept "money, place or emolument" for their services in a nine. The club who put in the pitcher and catcher from a professional club violated the rule of the tourney, and forfeited all right to any prize, the rule being "professional players barred."

W. J. Holmesburg.—There is a man on second base, another on third base, and a man at the bat. The batter strikes the ball, and the ball strikes the ground about five feet from home-plate, and rolls on fair ground until it gets about eight feet the other side of third base, then rolls on foul ground again. The men on second and third balls on foul ground again. The men on second and third bases run home, and the batter reaches third base on said ball, and when the ball was picked up the umpire called foul ball. Was the umpire not wrong? Was it not a fair ball? 3. The ball, having passed third base fairly, could not become foul by rolling out as it did.

PHILA.—1. Please inform us whether a ball is dead or not when it strikes a spectator. 2. Is it not a balk when a runner is on a base—first base this time—and the pitcher draws his arm as if to deliver the ball to the batter, and instead throws it underhand to first base?——1. It is dead to a certain extent, the base-runner being allowed to play the base he was running for when the ball was hit. 2. Yes; it is a balk.

H. C., Washington.—"At the end of the eighth inning the score is 7 to 6. Sevens go in and are blanked, sixes get two on bases and two out, a man knocks a fly-ball to second base, who muffs it, but throws it home in time to put off second man. Had the runner made home, would they (the sixes) have won the game, providing it got too dark to play before the other man (the third man) was put out?" Yes.

CLEVELAND.—We never saw Galvin play, and therefore cannot give any opinion. The nine you name would not be likely to play together, and harmonize together, and therefore would be weak, no matter how strong the players were individually. Even in fielding strength the team could be improved. Galvin would not have a place in such a team. The first-baseman would be a demoralizing element, too. We do not regard it as a strong team.

H. C., Brockton.—It is surprising that statements so rarely agree as to questions of fact. If, as you say, the game was stopped not because of rain or darkness, but through a misunderstanding on the part of the old umpire, the game was an abandoned one, and the bets are off. If, on the other hand, the Brocktons wished to play and the New Bedfords refused to play, then the game should have been given to the Broctons by a score of 9 to 0.

L. K.—1. This is the first we have seen of it. 2. It could not so work in a jack-pot game; but we give no decision in this particular case, for experience has taught us that, if there is one thing about which there is no regular way of playing, it is jack-pot. 3. Impossible to say what is and when players themselves are so out of accord, we prefer not to treat of it.

READER, Hartford.—1. The cup must be won three times consecutively, or be held a period of eighteen months, before becoming personal property. 2. When C. E. Courtney made his fastest three-mile time, in an open race at Owego, N. Y., in October, 1877, James H. Riley and F. A. Johnson were his opponents. Courtney won by eight seconds, Riley second.

JACQUES.—"Faces on Our Block," "My Mother's Kiss Still Lingers," "Bang Up," "Bass-drum Pomps," "Kind Words are Often Spoken," "Cull, I Hear You're Going Away," "When I Was a Lad," "Sing a Song of Sixpence," "Dandy Colored Cranks," "The Girls up in Our Alley," "Is My Darling Waiting For Me."

J. J. C., Baltimore.—No. The weight should be held in the right hand, which should rest on the right shoulder, the performer rising and falling on the balls, raising the weight at the same time until sufficient impetus is obtained. The missile must be "put" from the shoulder, not thrown with a swing.

W. W. C., North Platte.—1. Having passed it, B has not the choice of taking the widow or of standing his hand. The widow is to be turned up, and he can draw one card. The others cannot draw. 2. The C and D contest is one from the widow. They cannot take it, for they once declined to do so.

H. ROBERTS, St. Louis.—The meaning of the bet was that the Mississippis would be second or better, and, as they came in first, the man who bet upon them wins. The fact that the Modocs were barred in the betting, and supposititious entrants not entered, has nothing to do with the decision of the wager.

SUBSCRIBER.—He could claim out on twenty-five cards, if each of his opponents did at least three. The most that either of the others could get was twenty-five. Twenty-seven are not necessarily required in a three-handed game.

CONSTANT READER, Cincinnati.—Strictly, one partner cannot order up another unless the party so ordering intends to call trumps in partnership with the party so ordered, the latter cannot go alone unless there has in some way been an agreement to that effect.

P. C.—It might be right. "Fish" is the word when a single one or when all kinds of the finny tribe are meant to be spoken of, and "fishes" may be employed to speak of a collection of particular kinds. You will find "fishes" in your Bible.

N. W. G., Akron.—1. He was entitled to an earned run in the case in question, unless he had previously reached second base through the error. 2. It was not the fact that the catcher is, of course, an error. 3. Charge an error to both the thrower of the ball and the baseman.

A. B., Washington.—If the bet was as to championship games actually played, A loses. The reason is that he bet that the Nationals would win a majority of such games, whereas they won but four out of the eight they played.

POKERFIX.—"A man goes to the bat, makes a base-hit, goes to second on another hit, steals third on a pass-ball, and sends him home; next man makes a two-base hit, and sends the man on second home. How many earned runs—one or two?"——One.

H. S., Fort Yuma.—1. He can have two piles at once. 2. Cannot build off the board, whether with or without a card from the table. He will be entitled to a hand on the out when he has not enough to put him out. 4. High deals. 5. C cannot do so without having a ten in his hand.

G. G., Vineyard Haven.—Neither party can lay down terms. The referee should order the match to be shot over on the same terms unless the men agree to new ones.

J. M., Baltimore.—M loses his bet, as the Baltimore nine did not defeat the Eastons after a full-innings match. The game of the following day had nothing to do with it.

MAGM., Phila.—No ball could be delivered so as to make the obtuse angle described in your diagram; but it can be made to form a lateral curve from pitcher to catcher.

CHELSEA, Mass.—1. Such packages are sent. 2. Some of them were hung, the others were imprisoned, and some of the latter have since died.

J. N. T., Oil City.—Roscoe Conkling first took his seat as a Representative in 1860, and sat as a member of the Thirty-sixth Congress.

W. H. S., Allegheny.—Draw the bet. It was a catch on C's part, it looks to us. At all events, there was clearly no understanding between the two bettors.

WASSY-PANSY.—In a space of eight lines, the card will cost $1.20 for each insertion. Cannot say how much with the cut. It will depend upon the size of it.

J. R. J.—The daily papers give her whereabouts from time to time. The secretary of the Navy is the only person to tell you where she is ordered to.

J. H. C., Holyoke.—It was not a balk, nor can it be charged as an error exactly, as it was an accidental slipping of the ball after the pitcher's hand.

W. C., Philadelphia.—Of course no run can be scored on foul balls, unless one was caught on the fly and the base-runner left and afterwards retouched his base.

J. C., Fort Meath.—Each being sixty-five, there is no count. The winner of the next round counts one for the tie in the last preceding one.

MAGNOLIA.—B had no right to throw his hand into the pack. Every party in the game had a right to see what he had been playing on.

A. R. A., Lafayette.—He may be both. It is as a trotter that you have heard of him, and the fast times credited to him of late are not records.

J. H. BOYLE.—Tom Sayers was 5ft. 8½in. in height, and weighed about 161b the day he fought Heenan.

W. J. C., Holmesburg.—1. There are 24 in 4, 4, 5, 6, 6. 2. The jack counts, if it was the nineteenth card. The misdeal afterwards does not affect it.

BRADFORD.—It was their right to not salute them. They should have done so, however, unless they had good reason for not doing it.

MICHAEL CROW, Braddock's Field.—1. Patsy Reardon never lost a battle in the P. R. 2. George and Jack Rooke were brothers.

WM. WEEDY, Barton.—You will find the rules of various sections and gun clubs in Ed. James' "Manual of Sporting Rules," which is advertised.

W. H., Erie.—1. Frank Leslie's publishing-house. 2. A card like the Gilberts' will cost $4.95, one time. No discount on fewer than thirteen times.

CAB, Detroit.—Having bet that the Excelsiors would not get better than third position, and they not securing any by failing to row the race out, you win.

D. H.—Red O'Baldwin was shot by Michael Finnell, in this city, Sept. 27, died Sept. 29, and was buried in Holyhood Cemetery, Brookline, Mass., Oct. 1, 1876.

M. F., Harlem, Baltimore.—Send on a forfeit, and the challenge will be published, not otherwise.

H. J. C., Henry.—We know of no prominent English cutlery firm in New York.

A SUBSCRIBER, Galena.—If the striker was put out, the runner could run to second base or return to first.

CONGRESS, Portland.—The salary of the Governor of this State is $10,000 a year.

M. E., Jersey City.—Three threes beat two sixes and an ace at raffle-dice.

BETTOR.—Tom Hyer and Country McClusky fought Sept. 9, 1841, at Caldwell's Landing on the Hudson.

BOARDING-HOUSE, Bristol.—The Sacrifician camel has two humps; the Arabian camel, or dromedary, has but one.

PHŒNIX, Phœnixville.—Edwin Forrest's alleged 2:11¾ is not a record. Robert Bonner owns him.

J. W. T., Ottumwa.—Sleepy Tom has a record (pacing) of 2:12¾, made at Chicago July 25 last.

W. T. Sharon.—Address Thomas McAllister, 49 Nassau street, New York.

C. W. JR.—Robinson was elected Governor of this State in 1876.

LONE STAR, Brenham.—We have no figures at hand whereby your questions could be answered.

W. H. W., Fort Gibson.—John Hatfield, formerly of the Mutuals, is now engaged in business in this city.

OLD SPORTSMAN, Newark.—He might have got out of paying his debts had he remained in the State six years.

W. W.—Yes. Panchot walked and ran 480¾ miles, and Guyon walked 480¾ miles, in six days.

JOHN FITZSIMMERS, Chicago.—Florence Scannell was shot in the spine in December, 1869, and died July 9, 1870.

B. K. E., Brooklyn.—The upset dice is to be counted as a six. The throw that upset it is to be repeated.

PETER AND NAP.—Heenan and Sayers fought on April 17, 1860.

F. E. JOSEPH, Rye Beach.—The fastest walking time on record for one mile is 6m. 23s., by Perkins.

SOLDIER, Fort Assiniboine.—It is too lengthy for the space at command, and is therefore respectfully declined.

E. A. C., New Haven.—He who bets on "a sure thing" will in all probability win.

T. L. S., Washington.—The play being 6, 6, 3, 7, 5, 4, the player of the 4 counts seven.

A SUBSCRIBER, Fort D——Yes; the Chicagos won it in 1876.

JOSIE MADDOCK.—It was sent as previously requested.

COMMON S., Kalamazoo.—The bet would not be a draw.

ST. LE E., Rochester.—K. Bonner owns Edwin Forrest.

J. A. H., Baltimore.—Thanks. We do not require one.

C. P., Savannah.—He was out who was first to call.

M. G., Canisteo.—Andrew Johnson was impeached.

E. H. H.—C, who did not win a game, is low man.

J. K., Kemptville.—Anson was a base-runner.

A. DIETERICH.—See THE CLIPPER ALMANAC.

PITCH, Natick.—A is out B's jack is useless.

CHICAGO.—The non-dealer counts for game.

J. W. W., Ironton.—8 was the only flush.

CALIFORNIAN.—The bet will be off.

C. N. T.—We do not know his age.

THE FALL FAIRS, a list of which was given in last week's CLIPPER, are booming, and the showman is clothed in his right mind and filled with joy and gladness. Never were living skeletons, sword-swallowers, Circassian girls, Albinos, striped pigs, and other curiosities in such demand as they are at present, and prices for the same are in accordance with the general revival in trade. Living skeletons are twenty per cent. higher than they were a year ago, and Washington's nurses are as pearls of great price.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

ADAMS, George W.—A pioneer of Dresden, O., who had seen service in the State Assembly many years ago—there, Aug. 31, aged 80.

BARBER, Will am—Chief engraver at the Philadelphia Mint—in Philadelphia, Pa., Aug. 31, aged 73.

BURKE, Thomas—A well-known sawyer of this city—here, Sept. 4, aged 37.

BICK, August—A well-known citizen of Baltimore, Md.—there, Sept. 5, aged 50.

BOWEN, Rees T.—An ex-Congressman from Virginia, who had also served a couple of terms in the Legislature of that State—Fayette County, Aug. 29, aged 79.

CORTER, Rev. Charles G.—A prominent minister of St. John, New Brunswick—Newark, N. J., Sept. 2.

CAMPBELL, Capt. A. R.—A leading citizen of Louisville, Ky.—there, Aug. 31, aged 65.

CHAMBERS, Billy—At one time well-known in Philadelphia as a banjoist and Ethiopian comedian—Philadelphia, Pa., Sept. 7, aged 45.

CHESTER, Nathan—An esteemed resident for the past sixty years of Delaware, O.—there, Sept. 2, aged 84.

CAVAGNARI, Major—The British Envoy at Cabul—Massacred in Cabul. Cable dispatch dated Sept. 8.

CAMPBELL, Rev. J. C.—A Presbyterian minister, formerly of Philadelphia—Easton, Pa., Sept. 1.

DE NOE, Count Amadee—A noted French caricaturist, better known as "Cham."—Paris, France, cable-dispatch dated Sept. 8, aged 60.

DE MOTT, Frederick—A prominent citizen of Morristown, N. J., and at one time Judge-advocate-general of New Jersey—at sea, aged 36.

DE HAM, Victor—Professor of instrumental music in the Pittsburg Female College—Pittsburg, Pa., Sept. 1, aged 77.

DENIKE, Col. Abraham—A prominent resident of this city, who had been a Commissioner of Education, and commanded a brave regiment during the Rebellion—here, Sept. 7, aged 71.

DOHERTY, Joseph A.—The superintendent of Ronald son's Cemetery—Philadelphia, Pa., Sept. 7.

FLETCHER, Lieutenant-Colonel Henry Charles—Military Secretary to Lord Dufferin during his Canadian viceroyalty—London, Eng., cable dispatch dated Sept. 5.

GILMORE JR., Thomas—Brother of the manager of the Grand Central Theatre, Philadelphia, Pa.—there, Sept. 7, aged 29.

HAYDEN, Samuel L.—A leading and well-known citizen of Cincinnati, O., where he had served six years in the City Council. He also served one term as State Representative, and a term as State Senator—Cincinnati, Aug. 31, aged 45.

HOOD, Samuel—A prominent lawyer of Philadelphia, Pa.—there, Sept. 4, aged 71.

HUNT, Joseph W.—President of the Toledo, Delphos and Burlington Railroad—Delphos, O., Sept. 2.

HUTCHINSON, Samuel E.—One of the oldest residents of Mauch Chunk, Pa.—there, Sept. 1.

HOLCOMBE, Lewis S.—A well-known resident of Jerseyville, Ill., where he was prominent in sporting circles—there, Aug. 31, aged 32.

KELLINGER, Maurice R.—An assistant-editor of *The Public Ledger*—Philadelphia, Pa., Sept. 7.

KASMIRE, George E.—A Police-justice of this city—here, Sept. 1, aged 39.

LINDSAY, James—An old and widely-known type-founder of this city—Brooklyn, N. Y., Sept. 2, aged 53.

LAZAREFF, Ivan Davidovitch—Lieut.-general in the Russian Army—St. Petersburg dispatch dated Sept. 9.

LANGFORD, Dr. John—At one time a well-known druggist of Philadelphia, Pa.—there, Sept. 2, aged 56.

MCKEAN, Captain William B.—Of the United States Marine Corps—Calhoun, Va., Aug. 30, aged 39.

MCWILLIAMS, Hon. George W.—A prominent resident of Covington, Ind.—there, Aug. 31.

MERRITT, Rev. William B.—For many years pastor of the Sixth-avenue Reformed Church of this city—here, Sept. 2, aged 67.

MERRIHEW, Captain Stephen—Superintendent of a steam-packet line between Wilmington and Philadelphia—Wilmington, Del., Sept. 1, aged 58.

NORMAN, Charles—A prominent member of the Masonic Order—Rochester, N. Y., Sept. 4.

NORBURY, Joseph W.—A well-known citizen of Philadelphia, Pa.—there, Sept. 1, aged 57.

RUTHERFORD, Captain Joseph—For many years a pilot on the Delaware River, and for a long time a esteemed resident of Southwark, Philadelphia, Pa.—there, Aug. 31, aged 73.

RICHARDS, Orson—One of the pioneers in the lumber business of Northern New York, having been identified with it since 1843—Schroon Lake, N. Y., Sept. 4.

SCHUTZ, Augustus—Formerly Consul at Coqumbo, Chili—Sea Beach, N. H., Sept. 2, aged 52.

SUTPHIN, Luke V.—A police-magistrate of Philadelphia, Pa., and who had also served a term in the State Legislature—Philadelphia, Pa., Sept. 1.

SCOTT, Dr. Quincy A.—A leading dentist of Pittsburg, Pa.—there, Sept. 5.

SWEETS, Jean—Director of the Academy of Fine Arts at Prague, Bohemia—there, recently.

TAYLOR, John H.—An extensive builder of Philadelphia, Pa.—there, Sept. 5, aged 52.

TAYLOR, Baron Isidore—A well-known French author —Paris, France, cable-dispatch dated Sept. 7, aged 89.

WALKER, Stephen C.—The leading button manufacturer in Ohio. In 1868 he founded the malleable iron works at Cleveland, now the largest in the country, and in 1878 established works at Springfield—Springfield, O., Sept. 1, aged 64.

WINDISCH, John Ulrich—A prominent brewer of Cincinnati—here, Aug. 31, aged 49.

WATERBURY, Lawrence—A prominent merchant and millionaire of this city—here, Sept. 4, aged 67.

WATERS, Charles E.—A prominent citizen of Baltimore, Md.—there, Sept. 6, aged 43.

WEEKS, John R.—One of the most prominint citizens of New Bedford—Sept. 2.

WILSON, Thomas—One of the oldest merchants of Baltimore, Md.—there, Sept. 2, aged 91.

BASEBALL

THE GAME IN CALIFORNIA.

At the Oakland (Cal.) Grounds Aug. 30 the Oaklands and Californias met for the fourth time this season, the attendance being quite large. The distinguishing features of this game were a brilliant catch of Dunne and the third-base play of Bolander. Score by innings:

Oakland	1	0	0	2	3	1	0	0	0—4
California	0	0	0	0	0	0	0	0	0—0

On Aug. 31 the Knickerbockers "crossed the bay" and won a game from the Oaklands. The Oaklands showed up best in the field, but found it impossible to get in on Whitney's pitching. Dallas alone making a base-hit off him. Piercey's play behind the bat gained him great applause, some of his stops being marvelous, and the pitching of Mast being unusually wild. Whitney of the Omahas took Nolan's place in the Knickerbocker nine, the latter being sick, while Cullen and Sweeney of the Mutuals performed like service for disabled members of the Oaklands.

KNICKER'B'R.	T.	R.	1B.	PO.	A.	E.	OAKLAND.	T.	R.	1B.	PO.	A.	E.
Whitney, p.	5	1	2	0	9	1	Piercy, c.	4	0	0	8	1	0
Carpenter, c. f.	5	1	2	0	0	0	Cullen, 3d b.	4	0	0	4	1	2
J. Smith, 1b.	5	0	0	12	0	1	Carroll, 1st b.	4	0	0	7	0	0
Han'sby, 1b.	5	0	1	1	0	1	J. Sweeny, r. f.	4	0	1	1	0	0
Burnie, c.	5	0	1	10	4	2	Dunne, 2d b.	3	1	0	3	2	0
H. Smith, s. s.	5	0	1	1	5	3	Preble, c. f.	3	0	0	2	0	0
Angus, l. f.	4	1	2	0	0	0	Slater, s. s.	3	0	0	1	2	2
Hack, r. f.	4	2	0	0	1	0	Mast, p.	3	0	0	0	7	2
Foran, 2d b.	4	0	1	3	3	1	Andrews, l. f.	3	0	0	1	0	1
Totals.	42	5	10	27	22	10	Totals.	31	1	1	27	15	7

Knickerbocker	2	0	0	1	0	0	0	2	0—5
Oakland	0	0	0	0	0	0	0	0	0—1

Earned runs—Knickerbocker, 2. Two-base hit—Hannaberry. First base on errors—Knickerbocker, 5; Oakland, 5. Struck out—Knickerbocker, 3; Oakland, 7. Passed balls—Burnie, 3; Piercy, 1. Wild pitch—Mast, 1. Umpire, Jerry Denny, Mutual Club. Time, 2h.

PROSPECT PARK CHAMPIONSHIP.

On Sept. 6 the Nameless Club played their second game of the silver-ball series with the Putnams, the score being as follows:

NAMELESS.	R.	1B.	PO.	A.	E.	PUTNAM.	R.	1B.	PO.	A.	E.
Bunce, 1st b.	3	2	8	0	0	McGloin, 3d b.	1	2	1	6	1
Slade, s. s.	1	2	2	0	0	Wilson, l. f.	2	1	0	0	0
Nelson, c. f.	1	1	4	0	0	Cox, c. f.	2	1	2	0	0
T. Smith, c.	4	3	7	2	0	Farrell, c.	1	0	2	2	4
Hance, 2d b.	3	2	3	3	0	Hance, 1st b.	0	0	14	0	0
Grierson, 3d b.	3	2	0	1	1	Seward, p.	0	0	0	2	0
G. Smith, 2d b.	2	2	2	0	1	Ryan, 2d b.	0	0	0	2	2
Jackson, p.	2	2	1	5	0	Carter, s. s.	1	0	1	2	0
Benner, r. f.	1	0	0	0	1	Nelson, r. f.	0	0	0	0	1
Totals.	20	19	21	7	3	Totals.	7	6	21	13	11

Nameless	5	3	6	1	2	2	0	1	1—20
Putnam	3	0	2	0	0	0	0	2	0—7

Umpire, Mr. Brown.

NEW YORK vs. MONTGOMERY.

These clubs played an exceptional game on Sept. 6 on the Union Grounds, Brooklyn, as the appended score shows:

MONTGOMERY.	R.	1B.	PO.	A.	E.	NEW YORK.	R.	1B.	PO.	A.	E.
Shannon, p.	0	2	1	3	2	Tanner, p.	0	1	0	3	1
Lahey, l. f.	0	0	1	0	0	Clinton, l. f.	0	1	1	0	0
McGirk, c. f.	0	2	3	0	0	Burns, c.	0	0	2	0	0
Foster, s. s.	0	1	1	7	0	Ricker, 2d b.	0	1	2	5	0
Clark, 3d b.	0	1	1	4	5	O'Neil, c. f.	0	1	3	1	1
Rice, 1st b.	0	0	21	2	1	Kelly, s. s.	0	0	0	2	1
Hughes, 3d b.	0	0	1	2	1	Hayes, 3d b.	0	1	4	1	2
Ridley, r. f.	0	0	0	0	0	Shaffer, 1st b.	0	0	22	0	0
Hussey, c.	0	0	4	1	3	Werlinger, r. f.	1	1	1	2	0
Totals.	0	5	30	21	9	Totals.	2	8	30	20	7

Monogomery	0	0	0	0	0	2	0	0	0—2
New York	0	0	0	0	0	1	1	0	0—2

Scorer, J. Armstrong. Time, 2m. 35s.

GAMES TO BE PLAYED.

NATIONAL.

Sept. 10 and 11, Albany vs. New Bedford, at Albany.
Sept. 12, 13 and 15, Albany vs. Holyoke, at Albany.

LEAGUE.

Sept. 9 and 10, Boston vs. Chicago, at Boston.
Sept. 9 and 10, Providence vs. Buffalo, at Providence.
Sept. 9 and 10, Troy vs. Cincinnati, at Troy.
Sept. 9 and 10, Star vs. Cleveland, at Syracuse.
Sept. 12, 13 and 15, Boston vs. Cincinnati, at Boston.
Sept. 12, 13 and 15, Providence vs Cleveland, at Providence.
Sept. 12, 13 and 15, Troy vs Buffalo, at Troy
Sept. 12, 13 and 15, Star vs. Chicago, at Syracuse.

LOCAL.

Sept. 9, New York vs. Montgomery, at Union Ground, Brooklyn.
Sept. 9, Jersey City vs. Holyoke, at Union Ground.
Sept. 10, Jersey City vs. Worcester, at Union Ground.
Sept. 13, 15, Jersey City vs New Bedford, at Union Ground.

OTHER GAMES.

Sept. 9, Athletic vs. Worcester, at Philadelphia.
Sept. 9, National vs. Baltimore, at Washington.
Sept. 10 and 12, Baltimore vs. Poughkeepsie, at Baltimore.
Sept. 11, Worcester vs. Boston, at Boston.

CRICKET.

Sept. 10 and 11, English Eleven vs. Twenty-two Canadians, at Toronto.
Sept. 12, Staten Island vs. Chestnut Hill, at Staten Island.
Sept. 12 and 13, St. George Fifteen vs. Gentlemen of Ireland, at Hoboken.
Sept. 12 and 13, Twenty-two English vs. English Eleven, at Toronto.
Sept. 15 and 16, Twenty-two English and Canadians vs. English Eleven, at Toronto.

GAMES BY TELEGRAPH.

The following are the results by telegraph of the games played on Sept. 8:

Boston vs. Chicago, at Boston	10 to 0
Providence vs. Buffalo, at Providence	7 to 4
Cincinnati vs. Troy, at Troy	11 to 5
Holyoke vs. New Bedford, at Holyoke	7 to 3

THE NATIONAL ARENA.

Disbandment again, and this by a club from which better things might have been expected. This is the fourth club-team out of the nine which originally entered for the National pennant, which has succumbed to bad management, discord in the team and too many "exhibition" games. The retirement of the Springfield nine makes another new deal necessary, all but the first four games played by it with every other club being thrown out of the count. Now the relative positions of the clubs to Sept. 8, inclusive, are as follow:

	Athletic.	Boston.	Chicago.	Buffalo.	Cincinnati.	Cleveland.	Providence.	Syracuse.	Troy.	Won.
Providence	4	2	7	5	7	6	10	10	49	
Boston	2	8	5	7	6	7	9	11	46	
Chicago	5	3	8	2	5	8	5	7	38	
Buffalo	5	3	3	8	1	5	8	5	36	
Cincinnati	2	3	5	1	8	5	5	8	35	
Cleveland	3	3	2	5	5	8	3	5	29	
Syracuse	2	3	3	3	4	6	4	2	27	
Troy	2	1	5	4	2	5	6	4	16	
Lost	21	24	25	28	29	44	47	51	269	

CINCINNATI vs. STAR.

The Stars and Cincinnatis played off their drawn game on Sept. 6 at Syracuse, N. Y., the Stars winning without a catcher, both Holbert and Dorgan being on the sick list, and Purcell, who went behind the bat, had never played in that position. The Cincinnatis, who won easily, earned six runs in the fifth inning on six hits, including two three-baggers by Hotaling, Kelly and Jim White. The Stars scored two runs in the second inning, one being earned by safe hits of Macullar, Carpenter and Mansell. Will White did the best batting of the game.

CINCINNATI.	T.	R.	1B.	PO.	A.	E.	STAR.	T.	R.	1B.	PO.	A.	E.
Hotaling, c. f.	6	1	1	2	0	1	Farrell, 2d b	4	0	2	2	5	4
Kelly, 3d b.	6	2	1	1	5	0	Richmond, ss	4	0	0	2	0	1
McVey, c.	5	0	1	7	1	0	Clapp, c.	4	0	0	5	0	0
Dickers'n, l. f.	6	2	1	1	0	0	McCorm'k, p	4	0	0	1	0	5
J. White, c.	6	4	2	3	1	2	Crearer, r. f.	4	0	1	1	0	2
Barnes, s. s.	4	0	0	2	4	0	Carpenter, c. f	4	0	1	2	0	0
Gerhardt, 2b 5	1	2	1	3	4	0	Woodh'd, 3b	4	0	0	1	1	2
Foley, r. f.	5	2	2	0	0	0	Macullar, c. f.	4	1	1	3	1	2
W. White, p.	5	1	4	0	3	0	Mansell, l. f.	3	0	1	2	0	1
Totals.	51	18	17	27	16	3	Totals.	35	2	9	27	13	22

Cincinnati	0	0	2	0	6	0	0	0	10
Star	0	2	0	0	0	0	0	0	2

Earned runs—Cincinnati, 1; Star, 1. Two-base hits—Hotaling, Kelly, J. White. First base on errors—Cincinnati, 3; Star, 1. Left on bases—Cincinnati, 3; Star, 3. Struck out—Cincinnati, 2; Star, 2. Double-plays—Cincinnati, 1; Star, 1. Passed balls—Dickerson, 1; Clapp, 1. Wild pitches—Purcell, 5. Umpire, Bradley.

THE LEAGUE RECORD.

Last week's play gave the Providence team what ought to be a winning lead, as they defeated the Chicagos in three straight games, the Cincinnati being the only other club which has done that feat this season. This week the Chicagos play their last games with the Bostons, and if Harry Wright's team falls to win a majority of the three games their chance for second place will be slim. The full record to date, Sept. 8, inclusive, is as follows:

	Won.	Lost.	Per Ct.
Providence	49	29	.628
Boston	46	29	.613
Chicago	38	25	.603
Buffalo	36	28	.563
Cincinnati	35	29	.547
Cleveland	29	28	.509
Syracuse	27	44	.380
Troy	16	47	.254
Athletic	4	51	.073

NATIONAL vs. WORCESTER.

Nearly two thousand persons witnessed the seventh championship game between the Nationals and the Worcesters on Sept. 4 at Washington, D. C. The Worcesters presented their strongest nine, while the Nationals substituted Ellick in the place of Booth, and he made two of the four runs credited to his side. The Nationals commenced well, and at the end of the sixth inning led by 4 to 3. In the seventh the Nationals were blanked, and the Worcesters had tied by making one run while one man out, when the umpire called the game on account of darkness deciding it on the last even innings played, thus giving the game to the Nationals. The umpire in a communication elsewhere, gives his reasons for the decision in question. The Worcesters say that they will appeal, as, in their opinion, the game should have been called a tie.

WORCESTER.	T.	R.	1B.	PO.	A.	E.	NATIONAL.	T.	R.	1B.	PO.	A.	E.
Wood, l. f.	3	0	1	1	0	0	Ellick, 3d b.	3	2	2	1	0	1
Knight, r. f.	3	0	1	1	2	0	McClellan, ss	3	0	0	2	1	3
Richmond, p.	2	1	1	0	7	0	Baker, c. f.	3	0	0	0	0	0
Bennett, c. f.	3	0	1	0	0	0	Lynch, p.	3	1	1	1	4	0
Whitney, 3b.	3	0	2	2	0	1	Meyerle, 1b.	3	1	1	10	0	0
Sullivan, 1b.	3	0	0	5	0	0	Trott, c. f.	3	1	0	2	3	1
Brady, 2d b.	3	1	0	2	1	1	Glenn, l. f.	3	0	0	0	0	0
Irwin, s. s.	3	0	0	1	3	0	Battin, 2d b.	3	0	0	3	2	1
Bushong, c.	2	1	1	7	6	2	Derby, r. f.	2	0	0	1	0	1
Totals.	30	3	7	18	12	4	Totals.	29	4	5	18	10	6

CRICKET.

YOUNG AMERICA vs. STATEN ISLAND.

Nothing more advantageous to the progress of local cricket has been done this season than the arrangement of visiting tours by the second eleven of the Staten Island Club. Hitherto all the pleasant trips of the kind have been monopolized by the first elevens, and the result has been that the second elevens, who equally contribute to the support of the clubs they belong to, have been left out in the cold. The movement inaugurated in this city by the Staten Island Club last June has borne excellent fruit, one of the results being the visit of the Young America second eleven of Philadelphia, with the result of three noteworthy victories, two over the second elevens of the St. George and Staten Island Clubs, and one over a first eleven in Newark, N. J. The "boys" from Philadelphia—a genuine, unmixed second eleven, active, intelligent and gentlemanly young fellows, who have been taught the game under able tuition, judging from their play—gave our local players an exhibition of bowling, batting and fielding skill fully up to the best efforts of our first elevens. Everything was auspicious for a good game at Staten Island on Sept. 6, the day of the last match of the series. The weather was beautiful, the wicket one of the best of the season, and for the first time in the three contests the field was greeted with the presence of the fair sex, and this had the effect of rousing up George Newbalt's well-trained "boys" to extra efforts. The Islanders went to the bat first, and from the way Messrs. Dodge and Hale opened play a good average score was looked for, the first wicket not falling until eleven runs had been scored; but this good beginning had a very bad ending, for the fall of the ninth wicket—they played Eyre, absent—saw the total score at 32 only, and of this the best contribution was 8, and that was made by a baseball-player, who played his first match on the occasion. What with the fast balls from Murphy, well on the wickets, and the "dodgy" delivery, good length, and well-disguised change of pace by Joe Clark, the Staten Island batsmen got all at sea. Kirkland, not knowing the danger, hit boldly at straight balls, and thereby scored when the others failed. Clarke's analysis showed eight wickets for 20 runs, and that, too, against batsmen generally considered good for a score. The fielding support was excellent, Johnson making the catch of the inning, and Pease doing excellent service back of the wicket. With 32 on the book, the Islanders went to the field hoping to dispose of their adversaries for less than the average hundred, and at first it looked as if it might be done, as the first wicket fell for 8 runs only. After that, however, the Young Americas had it all their own way, Bowlers were changed—ill-advisedly at times—and everything was tried that the club-captain of the day could think of; but still those American youngsters kept in, Lattimer Brown apparently having a lease of his wicket for the day, and the little fellow did manfully his bat prettily, and in good cricket style, too. Not until 56 had been scored from his bat did he give a real chance for a catch. Rodney Wistar did good service with the willow, as also did Haren, Brown, Henry, Murphy and Clark, who contributed double figures. To close the story, it has to be said it was nearly six o'clock—time for drawing stumps—before the last wicket fell, and then the total stood at 208, L. Brown's share being 64, for which he earned a new bat. Of the fielding, Ben Kirkland's play that he killed the ball was quite a feature, the catch by Outerbridge being noteworthy. The full score below and the averages of the three games give all further particulars:

STATEN ISLAND.		YOUNG AMERICA.	
Hale b. Clarke	6	Wistar, run out	23
James c. Johnson b. Murphy	5	Johnson, run out	4
E. Outerbridge b. Clarke	0	L. Brown b Roberts	64
Roberts b. Clarke	0	Henry c. Heywood b. Satterthwaite	18
Satterthwaite c L. Brown b. Clarke	5	Pease, run out	5
Moore c. Wright b. Clarke	4	Clarke c. Davidge b. Filmer	11
Davidge b. Clarke	0	H. Brown c. Kirkland b. Satterthwaite	8
Kirkland b. Clarke	8	Murphy b. J. Eyre	14
Filmer, not out	1	Woolston b. Roberts	3
Thomas st. Pease b. Clarke	1	Wright c. Outerbridge b. Satterthwaite	7
J. Eyre, absent	0	Potter, not out	0
Bye	1	Byes, 11; l. b., 4; w., 14; n. b., 1	30
Total	32	Total	208

FALL OF WICKETS.

Staten Island	11	11	11	14	20	20	27	30	32
Young America	8	46	96	139	144	178	180	200	203

Umpires, Messrs. Lane and Geo. Newhall. Time, 5h. 15m.

BATTING ANALYSIS.

	Stands.	Average.	Runs.	Average.	Innings.	Total. Score.	Not Out.	Average.
L. Brown	49	13	64	3	126	0	42-0	
R. Wistar	—	18	23	2	41	0	20-1	
J. Henry	28	13	18	3	59	0	19-2	
H. Brown	26	12	36	3	52	0	17-1	
J. Clarke	4	23	11	3	38	0	13-0	
J. Pease	4	25	5	3	34	0	11-1	
Woolston	6	12	3	3	21	0	7-0	
Murphy	4	14	14	3	18	0	6-0	
Wright	—	2	7	2	9	—	4-1	
Potter	2	0	0	3	6	1	2-0	
Butler	1	—	2	2	2	1	2-0	
Johnson	—	0	2	2	2	1	1-0	
Filmer	1	—	—	2	2	1	1-0	

BOWLING ANALYSIS—ST. GEORGE.

	Balls.	Runs.	Maidens.	Wkts.
Murphy	133	15	13	8
L. Brown	84	21	3	8
Clarke	48	20	0	2
H. Brown	6	2	0	0
NEWARK.				
Murphy	113	9	11	9
Clark	163	28	4	5
Wistar	42	17	0	3
L. Brown	48	12	1	1
STATEN ISLAND.				
Clarke	70	20	2	8
Murphy	70	9	11	1

The general average was 3 runs to a wicket, with 11 over, 42 wickets being taken for 137 runs.

THE IRISH CRICKETERS, expected here Sept. 10, will begin play in a two days' match 12 on the St. George Cricket Grounds, at Hoboken, where they will meet a team of fifteen of the St. George Club, selected from the following players: Messrs. Soutter, Cross, Moeran, R. Moore, Bance, Jones, Sprague, M. Eyre, Clark, Conover, Hosford, Saunders, G. Moore, Richardson, Talbot, McKim, Harcombe, Filmer, Harrison, Hastings, and their professional Giles. The dates of the other matches the Irish team will take part in during September are: Sept. 16, 17, vs. Eighteen of Syracuse, at Newell Park; 19, 20, vs. Fifteen of Merion, at Ardmore; 22, 23, vs. Fifteen of Staten Island; 25, 26, 27, vs. Eleven of Philadelphia; 30, Oct. 1, vs. Eleven of New York, at Hoboken. Play will be called at 12 o'clock each day, and stumps drawn at 6 P. M.

AT PHILADELPHIA, PA., on Sept. 6, the second elevens of the Chestnut Hill and Merion Cricket Clubs contended, the result being a victory for the former by a score of 101 to 51. The Merion had scored 69 runs in their second inning for the loss of five wickets when time was called. Shober Thompson and Comyerthwaite were the chief contributors to the Chestnut Hill's total with 20, 18 and 17 not out, respectively.

THE TRIGGER.

AT BRINTON RANGE, N. J., Sept. 6, two competitions took place, each 200yds., ten shots per man, standing. The Winchester match resulted as follows: D. F. Davids, 47 out of a possible 50; H. W. Gourley and E. M. Squier, 46 each; J. W. Todd, F. H. Holton and E. Fitz, 45 each; D. Loder and M. Sharp, 43; J. R. Byrd, 40. The Association match was won by F. H. Holton, scoring 47, the other scores being: T. Fitz, 46; J. W. Todd, 46; E. M. Squier, 44; G. E. Howard and D. F. Davids, 43; C. P. Bonnett, 42; J. R. Byrd, 41.

DR. MOTT and William De Long shot a glass-ball match, fifty balls each, at Plainfield, N. J., Sept. 6. They stood at 21yds., and Mott won by breaking 43 to De Long's 41. The stakes were $50 a side.

DR. ZELLNER and Col. Armstrong shot a match at twenty-five birds each, 30 yards rise, five traps, at Bergen Point, N. J., Sept. 6, each grassing twenty-two. In shooting off Zellner won.

THE SMOKERS' COMPANION is a handy little contrivance for cigar-smokers, enabling them by means of a spring and three little blades enclosed in a cylinder or nickel-plated metal to properly prepare the cigar-end for smoking, without biting or cutting it off. The price, etc., are advertised in this issue.

MISCELLANEOUS.

Continued from page 190.

THE GREAT AMERICAN Engraving and Printing Company are offering a three-sheet colored poster in two colors at the price of a single color. They have put the figures away down on printing of all kinds, and they account for it by the extra facilities they have for doing good work at cheap rates. See prices, etc., in card elsewhere.

MCCORMICK'S MUSIC HALL, Chicago, Ill., is open for lectures, concerts, etc. The house is centrally located, and those who have used it speak well of it. See card.

CURIOSITIES OF ALL KINDS are wanted for the European Museum. See Prof. McGlennen's card.

A. J. BATES advertises a diorama and a panorama for sale.

THE NEW OPERA-HOUSE, Ridgetown, Canada, can be secured by addressing Henry Porter, as per card.

SIDESHOW-TALKERS and inside attractions are wanted by H. L. Montford, who advertises. Ida S. Cummings is requested to write.

A PANORAMA OF IRELAND is offered for sale. See "Ireland's" card.

THE JERSEY CITY (N. J.) OPERA-HOUSE can be rented, or Manager W. H. Budlong advertises that he will play stars or combinations on shares.

PROF. D. J. DARE is to make high-rope ascensions in Centralia, Ia., Sept. 11, Chariton 12, Ottumwa 13, Fairfield 15, Mt. Pleasant 16.

SIGNOR ALBO DE MONES, magician, who has just finished an eighteen months' tour of Mexico, is billed in Ogden, Utah, Sept. 15, 16, 17; Salt Lake City 18, 19, 20, Corinne 22, 23; thence to Helena, Montana, for one week.

A SIDESHOW-BLOWER is wanted by Harry Sheldon, who advertises. Also monkeys, birds, etc.

SIGNOR D. BOSCO, magician (as he states he will hereafter be known, acting in accordance with the advice given in the past issue of THE CLIPPER), is billed in Willoughby, O., Sept. 9, 10, 11, Cayuga Falls 12, 13, 15. C. Fox continues his agent.

SIGNOR L. BOSCO, wizard, who performed in Mitchell, Ont., Sept. 5, 6, 8, is billed in Clinton 9, 10, 11, Goderich 12, 13, 15.

FIRE.—A telegram dated Chicago, Ill., Sept. 7, says that a fire in Quincy, Ill., which originated in a livery stable, destroyed among other buildings the Academy of Music.

CURIOSITIES, performers, etc., are wanted for Vanauburgh's Museum, this city. See card.

AMUSEMENTS.

HAVERLY'S THEATRE,
COR. OF 14TH STREET AND SIXTH AVENUE.
J. H. HAVERLY ..... Proprietor and Manager.
Positively the last week of the celebrated
COLVILLE OPERA-BURLESQUE COMPANY.
COLVILLE OPERA-BURLESQUE COMPANY.
Last week of the eminent Canadian and Operatic Artist
MISS EMMA ROSEBAUD,
MISS EMMA ROSEBAUD,
SUPPORTED BY 40 ARTISTS. 40
CROWDED HOUSES HAVE GREETED
THIS GREAT COMPANY
AT EVERY PERFORMANCE.
BEAUTIFUL MUSIC.
GORGEOUS COSTUMES.
MAGNIFICENT SCENERY.
MR. JESSE WILLIAMS ..... Musical Director
LAST MATINEES WEDNESDAY AND SATURDAY.
Popular prices—75c., 50c. and 25c.
Box office open at 9 A. M daily. 25-1t

"WASN'T THAT TOO BAD?"
New comic song. Only 6c. FELIX KELLISON.
25-1t* Middletown, Ind.

JOE GAYLORD,
the well-known AGENT and BUSINESS-MANAGER, can be engaged. A hard worker and close contractor. Twenty years' experience in all parts of the world. I have NO CONNECTION WITH THE NEW ORLEANS MINSTRELS. Address 175 Jefferson street, Philadelphia, Pa. 25 1t

A LADY wishes an engagement with a good concert troupe Is a fine vocalist and guitarist. MISS R. MILLER, Sherman House, No. 5 Broadway, St. Louis, Mo. 25-1t*

BROADWAY THEATRE,
CORNER FOURTH STREET, BROOKLYN, E. D.
The above theatre will be refitted with Private Boxes, Dress-circle, etc., and will open on or about Oct. 1 as a Dramatic Theatre. NO BAR ATTACHED to this establishment. Opening attractions, THE AMBASSADOR'S LADY and RIP VAN WINKLE. WANTED, good Dramatic people and a Leader. Address or call at once.
J. S. BERRY ..... Manager
SAM RICH, Assistant-manager. 25-1t*

HOFELE'S OLYMPIC THEATRE.
F. W. HOFELE ..... Manager
MONDAY, SEPT. 8,
OPENING OF THE REGULAR SEASON.
MISS JENNIE YEAMANS,
with MR. J. W. SUMMERS,
AND A POWERFUL COMPANY,
in the realistic drama of life-scenes in California entitled
MITT.
Matinees Wednesday and Saturday. Prices: 50, 35 and 25 cents.
Box-office open daily from 9 A. M. 25-1t

SAN FRANCISCO MINSTRELS,
Opera-house, Broadway and Twenty-ninth street.
THE FAMILY RESORT.
GREAT SUCCESS. CROWDED HOUSES.
RECEIVED WITH SCREAMS OF LAUGHTER.
BIRCH, WAMBOLD & BACKUS'
SAN FRANCISCO MINSTRELS,
the most successful organization in the world.
TWO HOURS OF REAL SOLID FUN.
25-1t* Seats secured. Matinee Saturday at 2.

ABBEY'S PARK THEATRE,
BROADWAY AND 22D STREET.
Lessee and Manager ..... MR. HENRY E. ABBEY
OPENING WEEK.
EVERY EVENING AND SATURDAY MATINEE.
MR. SOTHERN,
MR. SOTHERN,
MR. SOTHERN,
supported by his
COMPLETE COMEDY COMPANY.
COMPLETE COMEDY COMPANY,
COMPLETE COMEDY COMPANY,
in his characteristic assumption of
DUNDREARY'S BROTHER
SAM.
SEATS SECURED
ONE WEEK IN ADVANCE.
NOTICE.—This Theatre will have in future no connection with TICKET SPECULATORS. 25-1t

JERSEY CITY OPERA-HOUSE
TO RENT,
OR WILL PLAY STARS
AND COMBINATIONS ON SHARES.
Apply to W. H. BUDLONG, Manager and Proprietor, or to WALL & HANLEY, 14 Union-square.
25-2t*

AMERICAN THEATRE,
443 AND 445 THIRD AVENUE,
THOS. CANARY. Proprietor and Manager.
ARTISTS OF ABILITY WILL PLEASE ADDRESS AS ABOVE. 25-1t*

THEATRE COMIQUE,
514 BROADWAY.
HARRIGAN & HART ..... Proprietors
JOHN E. CANNON ..... Manager
MONDAY, SEPT. 8,
AND EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEE.
MULLIGAN-GUARD CHOWDER.
MULLIGAN-GUARD CHOWDER.
MULLIGAN-GUARD CHOWDER.
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MULLIGAN-GUARD CHOWDER.
NEW MUSIC BY OUR GREAT COMPOSER,
MR. DAVE BRAHAM.

GRAND OPERA-HOUSE.
EMMA ABBOTT.
POOLE & DONNELLY ..... Managers
THE EMMA ABBOTT
THE EMMA ABBOTT
THE EMMA ABBOTT
GRAND ENGLISH OPERA COMPANY TO-NIGHT at 8. First time in New York of Victor Masse's grand romantic opera "Paul and Virginia." "Paul and Virginia" every night, Wednesday and Saturday Matinees. 25-1t

STANDARD THEATRE, Widow's and 33d st.
W. HENDERSON ..... Proprietor and Manager
OPENING OF THE SEASON
WEDNESDAY EVENING, SEPT. 10.
Engagement of THE BANDMAN,
and a POWERFUL COMPANY.
The opening play will be TOM TAYLOR'S
NARCISSE,
followed by THE RADICAL CURE.
ADMISSION, 25c., 50c., $1, and $1.50. 25-1t

BOOTH'S.
THE NEW PLAY
BY
DION BOUCICAULT
EVERY NIGHT AT 8
AND
EVERY SATURDAY AFTERNOON AT 2:
SEATS
SECURED
OR A GIRL'S ROMANCE.
John Clayton, Rose Coghlan, Dominick Murray, George Clark, John Brougham, Ada Gilman, Cecile Rush, W. Herbert, G. Devere, H. Billings.
MOUNT AUDLEY.
THE NEWSBOYS' CLUB.
THE SWING BRIDGE OVER BURLEY GAP.
Box-office open all day. Seats secured by post or wire. 25-1t

ABERLE'S THEATRE,
Eighth street, between Fourth avenue and Broadway.
THE LEADING VARIETY THEATRE IN THE CITY.
THIS ELEGANT, COMMODIOUS AND CENTRALLY LOCATED THEATRE
NOW OPEN FOR SEASON OF 1879 and '80
with a mammoth company, selected from the leading artists now before the public.
First-class specialty artists can secure engagements by application to JAC. ABERLE,
25-1t-tf Proprietor and Manager.

THE LONDON,
235 AND 237 BOWERY,
OPPOSITE PRINCE STREET.
THEATRE OPEN
ALL THE YEAR ROUND
Artists wishing one or two weeks, please address as above.
ARTISTS OF ABILITY AND REPUTATION will do well to
APPLY AT ONCE FOR DATES. 25-1t-tf

HARRY MINER'S NEW THEATRE,
165 and 167 Bowery, New York.
Artists, please address
HARRY MINER,
1-tf Sole Proprietor and Manager.

NOVELTY THEATRE,
BROOKLYN, N. Y.
THOMAS THEALL ..... Proprietor and Manager
HARRY WILLIAMS ..... Business Manager
SEASON 1879-'80.
FIRST-CLASS COMBINATIONS
wishing dates at this theatre address as above. 24-4t

VOLKS' GARDEN
VARIETY THEATRE,
199 BOWERY, OPPOSITE SPRING. 201.
THE LONDON MUSIC HALL OF AMERICA.
OPEN THE YEAR ROUND.
MRS. PAUL FALK ..... Proprietress
WM. T. GIESELBERG ..... Manager
CAPT. GEO. T. SHAW ..... Stage-manager
First-class talent wanted at all times. Those having engagements must send in their business one week in advance, or they will be erased from the books.
All communications answered. Address
1-tf MRS. PAUL FALK.

THEATRE COMIQUE
514 BROADWAY.
HARRIGAN & HART ..... PROPRIETORS
TIERNEY AND CRONIN
engaged for the season of 1879 and '80 at this house.
25-1t tf JOHN E. CANNON, Business-manager.

MOZART,
BROOKLYN, N. Y.
First-class Variety Artists wanted at all times. Those applying for dates must send programmes of their biz; positively no others noticed. Address
FRANK BOLTON, Director of Amusements 24-3t

BROOKLYN VOLKS' THEATRE
HYDE & BEHMAN ..... Managers and Proprietors
WANTED FOR SEPT. 8,
Three First-class Quartets; also Specialty Artists
FOR SAME DATE. Apply to A. C. MORELAND, Director of Amusements. HYDE & BEHMAN.
18-13t* Director of Amusements.

WANT STREET-TALKER
AT ONCE.
MUST BE SOBER.
Address, with terms, THEODORE SHARPE,
25-1t* Litchfield, Ill.

"THE MIXED TWINS."
Great Comic Banjo-solo. Price, 20c. Regular engraved music.
MAILED FREE OF POSTAGE,
with new catalogues, by sending four ten-cent pieces or twenty one cent stamps, to S. S. STEWART,
25-1t* Depot, 831 Arch street, Philadelphia, Pa.

PROF. LA VEER,
TIGHT-ROPE AND TRAPEZE ARTIST,
will engage with a TRAVELING TROUPE to make high-rope ascensions outside when weather permits, and do trapeze and ceiling walking in hall, on reasonable salary. Address care of CLIPPER.
State route and week ahead. 25-1t*

TO THE THEATRICAL PROFESSION—PROSPECT HOUSE, corner Euclid avenue and Prospect streets, Cleveland, O. JOHN B. WHITE, Proprietor. Hotel nearest Euclid-avenue Opera-house, near Academy of Music, Post-office, City Hall, etc. Headquarters of the theatrical profession for the last three years. SPECIAL RATES. 25-26t*

JOS. GARLAND,
BARITONE-VOCALIST
AND
TROMBONE-PLAYER,
returned from Europe on Friday, the 29th ult., after a sojourn of three months, and has rejoined Emerson's Megatherian Minstrels. 25-1t*

WAVERLY HALL, VAN WERT, O.
SWINEFORD BROS. & CO. ..... Proprietors
Correspondence from all first-class artists solicited The only licensed hall in the city. Seating capaci y, 600. New stage and scenery. Address SWINEFORD BROS. & CO.
25-8t*

MUSIC HALL, STONINGTON, CT.
SEATS 400 PEOPLE.
FOR DATES address O. F. PENDLETON, as above.
25-1t*

J. R. JOHNSON, AUTHOR,
Songs, Sketches, Melodies, etc., to order. Banjo-lessons, by mail, 10c. each.
25-1t* 1,302 Richmond street, Philadelphia, Pa.

GEO. MURPHY'S
GREAT SONG,
A FATHER'S ADVICE,
in John Murphy's afterpiece,
MURPHY'S WEDDING,
at the
LONDON THEATRE. 25-1t

KATE COLLINS
DISENGAGED.
FIRST OLD-WOMAN CHARACTERS,
ECCENTRIC COMEDY.
EXCELS IN "NYGAH."
Address 102 Mulberry street,
25-1t* Newark, N. J.

OPERA SCORES,
COMPLETE WORDS AND MUSIC.
50c. ..... "H. M. S. PINAFORE." ..... 50c.
$1. ..... "SORCERER." ..... $1.
$2 ..... "PATINITZA." ..... $2.
$1. ..... "LITTLE DUKE." ..... $1.
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In press, "CARMEN" and "BELLS OF CORNEVILLE."
Copies mailed postpaid by DITSON & CO.
25-1t* Publishers, 711 and 843 Broadway, New York.

THE RAFFERTY BLUES,
14 DRILLED BOYS. 14
under the direction of John and George Murphy, in
JOHN MURPHY'S AFTERPIECE,
MURPHY'S WEDDING,
now in its 5th week,
LONDON THEATRE. 25-1t

"BIDALIA McCANN," "TWILIGHT Coterie" and "Levy Kassiday," Irish songs of the day, 35c. each. HARDING'S,
25-1t* 229 Bowery.

GEO. MURPHY'S GREAT SONG
OH, MY! WON'T WE HAVE FUN!
in John Murphy's afterpiece,
MURPHY'S WEDDING.
FIVE WEEKS
and big success, LONDON THEATRE. 25-1t

MISS ROSE LISTER,
Walking Ladies and respectable business. No objection to traveling. 213 West Madison street, Room 12,
25-1t* Chicago, Ill.

MISS ADELINA GASPARINI,
the Beautiful and Gifted Italian Tragedienne, under the management of the well-known dramatic author W. T. DULANY, is now prepared to negotiate time for her new and original dramas entitled
HEARTS AND DOLLARS.
Address care of C. W. TAYLEURE, 864 Broadway.
Military organizations desiring to produce the military spectacle entitled SONS OF LIBERTY will please address as above. 25-2t*

GEO. D. TOMPKINS
SECOND LOW COMEDIAN AND RESPONSIBLE BUSINESS, would like to travel. 213 West Madison street,
25-1t* Room 12, Chicago, Ill.

JOHN MURPHY'S
GREAT SONG
THE DANCE AT EATERY PARK,
in his Original Afterpiece,
MURPHY'S WEDDING.
FIFTH WEEK AND STILL FIVE MORE.
AT THE LONDON THEATRE. 25-1t

TWO FIRST-CLASS SIDE-SHOW TALKERS wanted immediately. Those with inside information preferred. Also wanted, swords-swallower, ventriloquist and fire-king, with paintings. Telegraph terms, etc.
H. L. MONTFORD,
37 Elizabeth st., Toronto, Canada.

P. S.—Ida S. Cummings, come here immediately. 25-1t*

WANTED—ALL KINDS OF CURIOSITIES and suitable performers for the European Museum. Salaries low but sure. Address, with full particulars,
PROF. McGLENNEN & CO.,
25-1t* 37 Bowery, New York.

ORCHESTRA-LEADER AT LIBERTY.—First-class Leader of Orchestra and Brass Band, up in all the latest novelties, also Musical Director and composer. Can be engaged for permanent or traveling.
MUSICAL DIRECTOR,
24-2t Care 143 North Tenth street, Philadelphia, Pa.

ARNOLD'S THEATRE.
Just built with all the modern improvements, handsomely furnished, elevated seats, large stage, fire-escapes and hanaomest dressing-rooms. None but first-class combination will recommended need apply. JAS H. ARNOLD,
24-13t Richmond, Ky.

SONGS, DRAMAS,
Burlesques, Lectures, etc., written to order.
WM. R. WATTS,
24-1t*tf 116 Hester street, New York.

MAGICAL MANUFACTORY.—A variety of very elegant Illusions, Ventriloquial and Punch-and-Judy Figures; also, Wax Figures. Professor's Wear-trap Tube, $7; Improved Fire-eater, 30c.; Davenport Rope Trick, 15c. Send for price-list, or inclose 15c. for illustrated 96-page catalogue. Address M. J. DUD, 181 Henry st., N. Y. 17-13t*

SCRAPS! SCRAPS! SCRAPS!
WARNING.—Notice is hereby given that the extravaganza of "Scraps" is duly copyrighted, and any parties using the title of the same will be immediately prosecuted to the fullest extent of the law.
J. N. RENTFROW, Proprietor.

THE PATHFINDERS, A LA TROUBADOURS, and the versatile "MILTON JASPERS," with their new and unsurpassable protean and musical creation of SCRAPS, a bizarre combination of Comedy, Burlesque, Tragedy and Dancing.
A few open dates after January. Managers having circuits on sharing terms, address the undersigned at once.
J. M. BURK, Business manager.
25-1t 32 North Pearl street, Albany, N. Y.

SNAKES, SNAKES, SNAKES,
Birds and Monkeys for sale by J. FRAZER, 117 Roosevelt street, N. Y.
25-1t* P. MOONEY, Sole agent.

WANTED-A PARTNER—
LADY VOCALIST AND SKETCH-ARTIST. Must be well-up in the business. Inclose photo. Address
25-1t* FRANK WILLIS, care of CLIPPER.

WANTED, at Theatre Comique and Virginia Opera-house, First-class Male and Female Talent. Address W. W. Putnam, Manager Theatre Comique, Richmond, Va.
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WANTED
by a young lady, beautiful, gifted, accomplished, and of acknowledged position as a Reader in the West, an opportunity to join a first-class concert troupe. Will engage for one or three years. Best of references given. Address
R. M. DUNSTAN,
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SPECIALTY PEOPLE
CONSTANTLY WANTED
at
LONG'S
GAIETY THEATRE,
Danville, Ill.
Low salaries, but sure pay. 25-1t*

WANTED FOR THE FAIRS,
SIDESHOW-BLOWER, if first class. Telegraph HARRY SHELDON, Freehold, N. J. Also Monkeys, Birds, Snakes, and other attractions. Address care of CLIPPER. 25-1t*

WANTED—JUVENILE LADY, AMBITIOUS and young. Also Heavy Man. Apply Broadway Theatre Company, Goderich, Ont. Traveling Season nine months.
25-1t*

FOR SALE CHEAP—The beautiful pano-drama, Noah's Ark; figures and panorama moved by machinery. Col. Andy J Bates, 937 Sergeant st., Phila. *

SIG. L. BOSCO, WIZARD,
CLAIMS TO BE
THE ORIGINAL OF THAT NAME.
[25-1t*]
Route—Clinton, Ont., Sept. 9, 10, 11, Goderich 12, 13, 15.

NOTICE—
CURIOSITIES AND OTHERS
(now at fairs) who are engaged to go South this Winter with the
GREAT LONDON SIDESHOW
will be at Mattoon, Ill., SATURDAY, OCT. 4.
I will engage a few more good curiosities or features that are attractive. J. L. HUTCHINSON,
25-1t* Great London Circus.

WANTED-A PURCHASER for a Panorama of Ireland. The finest painted one in this country. Will be sold cheap. For particulars address
IRELAND,
25-1t* 468 West 29th street, New York.

"THE STRATEGISTS" COMBINATION,
AN EXCEPTIONAL COMEDY COMPANY,
including the best reputed favorites of the New York stage, who will appear in an entirely new and original play,
"THE STRATEGISTS,"
CRITICALLY PRONOUNCED THE FRESHEST AND BEST FARCE-COMEDY YET PRODUCED.
"From commencement to ending the audience was either laughing or applauding."—NEW HAVEN PALLADIUM.
"Full of irresistibly laughable situations."—DANBURY NEWS.
"Bri-tles with fun and ludicrous effects."—NEW HAVEN REGISTER.
"Received with continuous bursts of laughter and frequent recalls."—NEW HAVEN UNION.
The comedy will be presented with rich and elegant appointments, etc., which will be furnished to the local managers. Managers wishing to share will address for dates, etc., J. CLINTON HALL, Manager.
Care TAYLEURE'S DRAMATIC AGENCY
25-2t* 864 Broadway, New York.

The New Opera-House,
LEAVENWORTH, KANSAS,
WILL BE COMPLETED NOV. 15, 1879.
Auditorium on ground floor; building entirely detached; HAS FIVE EXITS; will seat EIGHT HUNDRED; opera-chairs in Parquet, Dress-circle and Balcony; Stage 34x68ft. Scenery by NOXON & TOOMEY. For dates and terms address MANAGER NEW OPERA-HOUSE,
25-13t* Leavenworth, Kansas.

STANDARD,
Late American Theatre,
CHESTNUT ST., ABOVE TENTH, PHILADELPHIA, PA.
THE GREAT FAMILY THEATRE
OF AMERICA.
COMBINATIONS AND STARS
of the first-class only treated with on the most liberal terms.
This house, since its thorough renovation, is one of the most beautiful in Philadelphia, and its seating capacity, viz., 2,500, exceeds that of any other in the city. 25-1t*

Bordwell's Opera-house,
EAST SAGINAW, MICH.
Grand opening for the Fall and Winter season Sept. 29, 1879. First-class Talent, also Specialty Artists and Combinations, WANTED AT ALL TIMES. Make salaries low, as they are sure and paid promptly.
WARREN BORDWELL, S le Lessee and Manager.
HARRY LESLIE, Stage-manager.
N. B.—First-class Leader WANTED. Apply as above. 11*

TO MANAGERS.
MR. HARRY MORELAND and MISS IDA QUIGLEY at TRIMBLE'S STANDARD THEATRE, PITTSBURG, PA.
NOTICE.—We cheerfully recommend Mr. Harry Moreland and Miss Ida Quigley and their border sensational drama of KEEN-EYE as a big attraction. They have just closed one of the most successful engagements of the above-named theatre ever played in that city, and we have re-engaged them for Nov. 17. Managers will find them a good drawing card and a perfect lady and gentleman. (Signed) MURRAY C. TRIMBLE, Sole proprietor.
CHARLEY SHAY, Business and stage-manager. 25-1t*

WANTED--CURIOSITIES,
PERFORMERS AND NOVELTIES of all kinds for the Fall and Winter season. VANANBURGH'S MUSEUM,
25 1t* 103 Bowery, New York.

CHARLEY WHITE,
THE ORIGINAL NEW YORK FAVORITE COMEDIAN,
OPEN FOR DATES.
Serio-comic Local, Sensation Dramatic Sketch
OLD FIDELITY,
occupying forty minutes of intense interest, in conjunction with one of his original mirthful sketches. Wood cuts, lithos., hangers, etc. Address CHAS. WHITE,
25-1t 30 East 14th street, New York.

BANJO. JUST PUBLISHED, TWO NEW CLOGS FOR THE BANJO—"Daisy Chain" and "Baur's Favorite," both immense. 10cts. each. For catalogues address
A. BAUR, Brookville, Pa.
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DASHINGTON'S NEW YORK MINSTRELS.
WANTED, a good E and B Cornet—one that can lead a brass band—and a good sax and performer who can p ay brass in band. Start Sept. 15, 1879. State lowest s lary.
Address DASHINGTON, P. O. Box 524,
25-1t* Hinsdale, N. H.

F. B. STAFFORD,
BUSINESS AGENT,
KENDALL COMBINATION.
Address care of CLIPPER. 25-1t*

BANJO 6 1-4 CTS. EACH; THE four, 25c.; no retail. Texas Rangers' Waltz, Nagel's 23d Minot Jig, Baltimore favorite Schottische, Tioga Gallopade. MAGEE,
24-2t* 864 W. Baltimore street, Baltimore, Md.

WANTED
AT THEATRE COMIQUE, CAIRO, ILL.—
FIRST-CLASS PERFORMERS
IN ALL BRANCHES FOR THE BUSINESS.
WANT COMPANY FOR SEPT. 7.
Salaries must be low, as they are sure. Write at once.
HARRY WALKER, Proprietor.
22-4t* LEW CATLETT, Stage-manager.

CATALOGUE AND PRICE-LIST of Plays, Wigs, Beards, Colored Fires, Cork, etc., Mailed free. JAS. F. CROSSEN, 8 Lafayette place, N. Y. 13-13t*tf

CITY HOTEL, WILLIAMSPORT, PA., cor Third and Pine streets. GEO. R. WELLS, Proprietor. Free 'bus to and from all trains. Most central hotel in the city. Nearest all places of amusement.
NEW MANAGEMENT, NEWLY REFITTED, REFURNISHED, etc. Rates reduced for this season to all theatrical folks to $1 per day. Agents are respectfully invited to call before making arrangements elsewhere. Specials will be specially cared for. 23-13t

EICHBERG'S OPERA-HALL,
CHAMPAIGN, ILL.
Full sets of Scenery. Gas and Dress rooms; population of city, 6,000. Crossing of Ill. Central and I. B. & W. R. R. C. H. & W. R. R. and Decatur extension. Rent, $15 single night; $12 per night for two or more performances. 21-26t*

AGENTS AND MANAGERS of troupes visiting Charleston, S. C., will find it profitable to stop at the WAVERLY HOUSE, King st., opposite Academy of Music and City Bill-poster's Office. SPECIAL LOW RATES TO TROUPES. GEO. W. SULLIVAN, Proprietor. Refers to John M. Barron, Manager, Owens' Academy of Music. 20-26t

MAMMOTH TENT FOR SALE or RENT, 85x40ft; also round tent, 85x35, and tents 40x50ft., cheap. Suitable for fairs, camp-meetings, circus, sideshows, etc. JEROME DU MAR, Boston, Mass. Want novelties for fairs.

CLINTON OPERA-HOUSE,
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INFORMATION WANTED OF the whereabouts (if alive) of WM. HENRY WILSON, formerly of Pennsylvania, and said to be an actor or minstrel, who was married to MARY E. WILLIAMS March 6, 1851, at Willett-street Methodist Church, New York City. If dead, the names and residences of his heirs. Satisfactory information will be handsomely rewarded by communication with A. W. TENNEY, Attorney-at-law
25-1t* 206 Broadway, New York City, Room No. 58.

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"MR

THE COOK'S APPEAL TO HIS LOVE.

WRITTEN FOR THE NEW YORK CLIPPER.

My views on celibacy thou
Hast utterly demolished;
For brighter are thine eyes and brow
Than any pan I've polished!

I held a passion for thee long
(Which hath not made me fatter);
It rises now, unique and strong,
Like well-conducted batter!

I never in my life, I'm sure,
In all my cuisine's splendor,
Have found a chop as soft and pure
As thy hand, white and tender.

For naught thy radiant grace can mar,
And, though thy heart is stony,
Thy little teeth are whiter far
Than rice or macaroni.

My faith in thee is great and good,
And noble as was Bunyan's,
And I scorn rivals as I would
A rapist without onions!

I'm fain, O siren of my heart,
To sing thy praises louder!
Perfection of all girls thou art,
As perfect as my chowder.

And never tell me that my praise
Is not sincere or valid;
I'll cling to thee as mayonnaise
Doth cling about a salad.

Days of ill-luck may come to me,
Days of most dire disaster,
But still I'll be as true to thee
As cruets to their castor.

I am without thee incomplete,
As smelts before the snows are!
As royal dinners minus meat,
As Thanksgivings minus geese are!

Therefore, O ox-eyed Juno mine!
Why shun connubial blisses?
Let me once taste, more sweet than wine,
The bouillon of thy kisses!

Does not the truffle far in France,
Being of love and stricken,
Cross the wild ocean's broad expanse,
To meet its destined chicken?

What were they? Who can tell? He could not tell himself. He almost feared he was going mad: but his purpose was as fixed as fate. He must find her. Further than that he could not tell, but that was sure. On! on! Faster, faster!

There was a bridle-path through the woods shortening the length of the main road several miles—had she taken that? Reining in his horse, so suddenly that he almost fell backwards, he knelt down, and found the impression of recent hoofs. Then on horseback again, and along the path with unabated speed. Oh! for something to distract his thoughts. How they throbbed and surged, making his brain reel. Oh! what a chaos of fire. They stopped. There was no more. All was blank.

The next thing of which he was conscious was a wild, unearthly shriek that pierced the hearer's heart. No human lips could have uttered such a cry. It was like no other sound on earth, and no one who ever heard such a cry but would know it again the moment it struck upon their ears. It was the cry of a horse in mortal agony.

Raising himself on his arm, he strove to collect his scattered senses, and gazed around. The horse had fallen, and, impaling himself upon a sharp stump, had thrown his rider several yards over his head.

In an instant the situation flashed upon him. He must now go on foot, while she, mounted, would be able to travel three miles to his one, and he would never be able to overtake her. But he would not give in while a drop of blood still flowed in his veins. Never! Though hater. Yet the horse's dying form, he would persevere to the end.

But even now, in this moment of keenest anguish, the noble heart of the man showed itself—he could not leave his horse lying there in agony. He went back to where the poor animal lay, and, kneeling to rise only to fall back again, and, madly beating his head upon the ground and pounding it almost to a jelly, and placing one knee upon his head for an instant, with one swift, downward stroke of his knife put him out of pain, for ever.

Tripping over roots and fallen trees, while the thick underbrush slashed him across the face and cutting the skin till the blood came, but still on unceasingly.

Coming into a clearer place, where there was no underbrush and the taller trees grew farther apart, he looked back for an instant and saw a red light shoot from the horizon into the sky; and as he saw it the thought unconsciously crossed his mind—"How red the Northern Lights are to-night!"

His thoughts still in a wild chaos, he kept on his way; but, with the tendency of the mind in moments of fierce emotion to harp upon some trifle, the Northern Lights still kept possession of his mind, and he turned again for an instant to look at them; now the light shone brighter and more luridly, and he saw it was not the Northern Lights, and knew in earnest what it was.

It was a forest on fire.

The forest on fire, and not more than ten miles away. Great God! if she had taken some other road, and the fire should overtake her! Oh! why so slow? Faster, faster!

Tearing the underbrush aside like a madman, at a rate of speed that no human strength not intensified by the fiercest passion could have endured at all, with his face and hands all bleeding and his feet blistered and wounded, but still determined not to give in, he kept on, on at his speed. He must find her. He must save her.

Flocks of birds flew above his head, at times almost shutting out the sky, and filling the air with their terrified clamor; hugh, dark objects, the denizens of the forest, rendered harmless for the time by the presence of a common calamity, ran past him and against him, often knocking him down. Poisonous snakes, with toads and lizards and myriads of other loathsome reptiles, crept out of brakes and hollow trees, and he fell over and over him; but he shook them off, and up again, and still onward.

Still on until he came to a bend in the path, when, turning the sharp angle, the sight that met his eyes was some motionless object that seemed dimly to outline a human form.

He stopped for an instant in his breakneck pace and caught his breath. Was it she? And if it was. O Heaven! was she still alive?

He sprang forward again; and—yes—there, prone and motionless across the forest-path, half naked, with her clothes torn almost to shreds and her flesh all cut and bleeding with the trees and brambles, bruised and insensible to the horrors of wild beasts, and crawled over by the deadly snakes and slimy, creeping reptiles, lay she whom he sought.

VI.—FORGIVEN.

She was not dead, but was quite insensible. He raised her tenderly in his arms and carried her until he came to a small brook, where he stopped and laved her brow with cool water. There were tears in his eyes as he did so, and more when, gasping for breath, she opened her eyes and he found that one of her arms was broken and hung helpless by her side.

She gazed wildly around, struggled feebly for an instant, and then became unconscious again.

How tenderly he once more raised her in his arms! How gently he toiled, step by step, to find her ere as not to pain her any more than he could avoid! How gently yet how firmly he bore her!—gently as a mother her first-born child. And how bravely his heart beat with determination that, while one drop of blood remained in his body, approaching flames should never claim her as their prey!

Turning, he looked for an instant at the fire, which already was so close that it cast a lurid light upon the path before him; and then began the race for life between the flames and the woman lying at their feet, they also saw another; but this one, although it laid in the tideway, certainly it had not been cast there by the tide. It was the form of a young man of not more than two or three and twenty, and lying within reach of his stiffened hand was an empty pistol, while from his temple down over his face had trickled a deep and crimson stain.

Had trickled! But even in the short time that had elapsed before they found him the tide had turned, and, laying approaching nearer and nearer, as if in pity, had washed all the stain away. But what of it? Do they not tell there are other stains of a deeper dye even than scarlet, and a stream, purer than ever flowed over a bed of clay, that may make them whiter than the driven snow!

CLIPPER SONGS:

"OF THE PEOPLE, BY THE PEOPLE, AND FOR THE PEOPLE."

The Sweetest Music.

BY JOS. A. FARRELL

DEDICATED TO JEFF M. MARTIN OF SAN FRANCISCO, CAL.

Oh, sweet music, sweet music,
Hark a charming control,
And it ever goes down
In the depths of my soul.
In the eve 'tis a joy
Its soft echo to hear
As it floats, as it floats,
On the waves of the air.
Chorus.—Let me hear it on land,
Let me hear it on sea—
Oh, the music, the music,
Hath charms for me

Oh, I love the sweet lute
And the tender-toned harp;
Oh, I love the shrill flute,
With its whistle so sharp;
And the gentle guitar,
With its musical strings,
Is enchanting indeed,
When a voice with it sings.

But man's music, by far,
That's much sweeter than this,
And my words cannot tell
Of the charms in its bliss;
Oh! it goes to the soul
With a ravishing thrill,
And it conquers the heart,
And the mind, and the will.

With one musical note
It can make the heart sad,
With one whispering word
It can make the heart glad.
Oh, this music so soft,
Like the coo of the dove,
Is the sound of the voice
Of the one whom we love!

Chorus.—Let me hear it on land,
Let me hear it on sea—
Oh, this music, this music,
Is sweetest to me!

Macon, Ga., Aug. 20, 1879.

Farewell, "Littleheart."

TO MY FRIEND P. F. CAMPIGLIO OF NEW ORLEANS.

Oh, but 'tis hard so soon to part,
To part ere from love's embrace;
What balm can heal me, Littleheart?
What charm supplant thy angel face?
I've wandered over far land and sea,
No lack of fairy faces seen,
But now my heart's kind destiny
Is set on her father's own fair queen.
Chorus.—Oh, but 'tis hard so soon to part,
To part so soon from love's embrace;
What balm can heal me, Littleheart?
What charms supplant thy angel face?

Soon we'll forget this present grief,
And to the future bravely trust;
Our loving hearts will find relief,
For Heav'n is merciful and just.
Then farewell for a while, my sweet;
Time, distance, cannot tempt me now,
I'll come again, my own to greet,
Forever at thy shrine to bow.

Augusta, Ga. J. C. BROADLEY.

"The Old Man Vas So Curious."

BY ONEY PARLE.

It's almost two weeks since I vent
To see dot old man;
She's written twice to ask me up,
But I hafe answered "Nein."
The old man vas so curious,
Und he has the funniest vays
To tell you ven you come by night
He don't vant a lodging blaze.
Chorus.—I like quite well to see my gell,
But it makes me awful furious
To be so placed und be disgraced
Ven an old man vas so curious.

I vas pleasantly enjoying myself
One Sunday night last June,
Und Caroline she whispered me
"Don'd you go to-night so soon."
All of a sudden I heard up-steps
A-coming to her door,
The only way to get him out
Vas to let the vatchdog loose."

Joust three weeks after dot, I pleve,
I tought me he'd repent,
Und so right off to Caroline
Immediately I vent.
'Bout ten o'clock dot old man said,
Mit a pig book by his side:
"I put your name in dis here register,
Of you're going to stop all nide."

THE TERRIBLE CRITIC.

If you fail to recognize this gentleman, the fact may be a cause for a prima-facie evidence that you never had an original play produced on the metropolitan stage. There is nothing very terrible in his appearance—on the contrary, his Dundrearyish countenance suggests a placid nature extremely difficult to ruffle. And yet he is a very terrible fellow. The why and wherefore of which is most forcibly expressed in the brief statement "He is a Critic." We write that word with a big, big C, because of the weight and importance it has in the first-night performance that the Critic blossoms out in the full grandeur of his importance. The nervous author watches him with painful interest. What will be his verdict on the new play? The first act begins and ends. The Critic says it without a sign of either approval or disapprobation. The second and third acts pass in the same way. "Never mind," says the nervous author to himself. "Wait until he sees the climax. He can't sit like a stone unmoved through *that!* Then the hopes of the playwright. Just before the startling climax is reached the imperturbable Critic saunters out of the theatre, and in some friendly and adjacent chop-house writes his review of the new piece. And that wonderful climax which has cost the author three months' labor is dismissed in three words. Oh, it is a great thing to be a Critic!

FOREIGN SHOW NEWS.

EUROPEAN NOVELTIES.

"Forget-me-not."

a three-act drama by Herman Merivale and F. C. Grove, who wrote it for Miss Genevieve Ward, was produced at the Lyceum Theatre, London, Aug. 21.

The play is in three acts, and deals with the life in 1860, in Venice, of the English lady of good family, Alice Verney, taking care of her sister, a young widow, in company with a lady companion, Mrs. Foley. Rose, the widow, has won back the affections of a French nobleman known as the Viscomte de Brissac, his real name not being adopted, owing to the character of his parents. His father, a wealthy but unscrupulous French gentleman, had lost in gambling hell in Paris, and his mother, who was many years younger than her husband, aided in the vile schemes of the gambler, by her beauty, grace and fascination to decoy the wealthy spendthrifts who frequented the establishments. But one of the victims, a Corsican, maddened by his misfortune at play, drew a knife and, in a furious woman, murdered the proprietor of the hell, and would have also sacrificed the wife but for the police. The assassin escaped, however, to the galleys, which in showing the after-consequences resulting from this crime the greatest interest of the play arises. The Corsican, Orlando Bandinello, becomes a fugitive and refugee to her admirers at the gambling table as "Forget-me-not," and it is with as much astonishment as alarm that the Horace Wilton of Eugland, like Bandinello, becomes, before the attracted by this infamous woman, finds her visiting Alice Verney, to whom he is secretly attached. The complications that arise from these meetings, and cannot imagine why. The reason is that Stephanie has resolved to appear again in the world of fashion, and her power over Alice, and the fact that, according to the "Code Napoleon, Article 148," a marriage contracted between a husband under twenty-five years of age with a wife under twenty-one is void without the consents of parents, and that if that consent be not obtained within a year. At the period of the story six weeks have yet to expire ere the year is completed, and the mother-in-law of the unhappy young widow resolves to force her sister during that six weeks to institute proceedings for divorce, in the belief that she may regain her old position, or else to declare her son's marriage unlawful and his infant illegitimate. Sir Horace Wilton, who is introduced to the audience as "Forget-me-not," sets himself resolutely to defend Alice and her widowed sister, and is unexpectedly aided by the confession of Orlando, who, rather than see the name of his friend Benedetto Francini who had attempted Stephanie's life after killing her husband. The Corsican has been liberated from the galleys, and, in order to escape detection, forges the marriage of her dead son, while Sir Horace secures the spy by pensioning him for life, the last scene showing the escape of the Corsican woman in the very presence of the Corsican, while Sir Horace is made happy in Alice's love. *The Era* says of it: "It is impossible in a brief statement of the incidents to give an idea of the absorbing interest and genuine dramatic effect of this well-written and well-constructed play. Very rarely, indeed, has any modern drama secured so immediate and direct a hold upon the audience. It was followed with breathless attention, only interrupted by hearty applause or merry laughter at some bright sally in the dialogue, not the language throughout is fresh, epigrammatic and vigorous, and there are many pithy, crisp sentences that tell well with the audience. The strong situations are introduced naturally, and the play constantly increases in power until the close." Miss Ward appeared as Stephanie, Miss Louise Willes as Alice Verney, Mrs. Leigh Murray as Mrs. Foley, Miss Riley Deacon as Rose, Forbes Robertson as Sir Horace, Frank Tyars as Barato.

"Faith, or Wife and Mother."

a drama founded upon the old play of "Grace Huntley," was produced at the Theatre Royal, Manchester, Eng., Aug. 26.

The curtain rises on the village-green, and discloses a number of villagers seated around a table in front of an ale-house door. A rural fete is proceeding, as is evident from the jocund choruses in which some of the villagers indulge, and the merry making that is participated in by the guests at the table we speedily discover Sam Black and Richard Fielding. They are drinking and gaming, and it becomes evident that Black is Richard's evil genius, and rapidly leading that thriving young farmer into a career of dissipation or worse. The drinking and gaming lead to a scuffle, in which Richard seizes a chair and knocks down the person with whom the dispute had arisen. Subsequently we find Richard at the house of David Moore, Faith's father, pleading his suit with the confiding girl, whose love for him outweighs all the dictates of prudence and the warnings that her father has addressed to her. Old Moore has forbidden Fielding his house, and now, on entering and finding him there, he bids him begone, and tells his daughter to choose between him and her love. Richard departs, his sullen temper aroused by this treatment, and he vows revenge. Still he is not altogether bad, and in conversation with his tempter, Sam Black, he fiercely tells that individual that it is he who has led him from the paths of virtue, and that till he knew him he "had the wish to do evil, but not the will; the liking, but not the means;" that, "though idle, he was not a rogue; though dogged, he was not a villain." After this interesting exposition of his moral character, Richard proceeds to charge Black with being the cause of his downfall, and a quarrel almost ensues between these worthies, only avoided by Sam's superior discernment. He points out that there is nothing to be gained by quarreling, and that, as they are both without money, the best way is to devise a plan to obtain some. Eventually they determine to rob Faith's father, who, Richard knows, has money secreted in his bureau. To this scheme Richard only assents with reluctance, his hesitation being finally vanquished by Black's argument that when Moore has no longer any money and is unable to support his daughter he will, perhaps, consent to her marriage with Richard. The act closes with the midnight robbery of the old man, who is murdered by Black in a scuffle that ensues. Nine years are supposed to elapse between the first and second acts. Faith and Richard are married, and their child, Frank, is now eight years of age. Richard has gone from bad to worse. Idle and dissolute, he never works, and as his share of the plunder can hardly have supplied his extravagances all this time, we are left to infer that he now exists by very questionable means. He resides with his family in a miserable, squalid cabin, and their fare is of the poorest. Already he has trained his child to prefer a life such as his to the more honorable career which Faith endeavors to inculcate upon Frank's youthful mind. And now Sam Black, who for all these years has absented himself from the country, fearing capture, returns, and by apparently disingenuous conduct throughout, and Lucien blames his own uncle, the banker, for having made such a mystery of the affair. He promises, however, to trust him entirely due to the machinations or the Widow Chapuzot, as one of the means of wreaking her revenge whenever a favorable opportunity presented itself, and he suggests that her hopes are doomed to bitter disappointment. He travels for a while with his young wife, and during their honeymoon tales forms a mere secondary part in the plot, the intriguing widow endeavors to frustrate the union, besetting the young man's path with temptations, which he resolutely casts aside, and, baffled at every turn, she finally brings an accusation against him which only shows her close resemblance to her ancient prototype of the Old Testament. The upshot is that the Widow Chapuzot remains a widow still.

"Elopement"

is the title of a two-act comedy, by H. A. Jones, produced at the Theatre Royal, Oxford, Eng., Aug. 19. The plot is simple:

Prits Godney, the nephew of a wealthy brewer, and Phil Raikes, a middle-aged roue, are staying at the Old Peartree hostelry at Hurdlesgrove, ostensibly for trout-fishing. In point of fact, however, the object of the first named is to make love to Maggie Honeywill, the eldest daughter of the innkeeper, and the aim of Raikes is to win enough of Godney's money to stave off his creditors with. Maggie has a quarrel with her mother, Rebecca Honeywill, in which her lover takes part, and the latter then persuades her to consent to elope with him that night. Raikes, who has a lurking affection for Maggie himself, and grave doubts as to the honorable intentions of Godney towards her, overhears the planning of the elopement and determines to frustrate it. To this end he takes steps to make Godney intoxicated, and bribes Selina, Maggie's younger sister, to lock her out of her room, and disguised in the latter's cloak, to personate her at the rendezvous of the elopement. In the meantime Maggie repents her determination to run away, and as her mother does not succeed in locking her in, she starts to inform her lover of her change of mind, and arrives in time to see him, entirely unconscious of the deception that is being practiced on him, entering the carriage with Selina. Fortune has opportune moment a servant appears announcing the death of a rich uncle of Godney's, to whose wealth the latter succeeds. This unlooked-for obstacle to his union with Maggie, and the piece ends happily for all concerned.

"Home for Home,"

an amusing piece, by Richard Lee, was presented at the Vaudeville Theatre, London, Aug. 16.

The scene is the exterior of the charming villa of Mrs. Ida Downe. Her nephew, Frank Bebonet, is making violent love to Miss Anne Doxey, daughter of Mr. Theo Doxey, D. D.; and, although he is a swell and a bit of a simpleton to boot, he has hit upon a plan for gaining consent to their union from the only person who has any right to object. The reverend gentleman is anxious for a time to give up his vicarage in town for a villa in the country, and, as Mrs. Downe wishes a change in the opposite direction, the cunning Frank brings them into communication with each other. Unfortunately for the success of the plot, Frank mistakes the parson's letter, referring to her villa, for an offer of marriage, and her vision of matrimonial happiness is not dispelled until the black-coated gentleman who wants to exchange "home for home" propounds his interrogatories; asks her whether her roof is sound; how much value she can comfortably store away, for when she has a man to scrub her exterior, and so on. Then she indulges in hysterics, and swoons in the doctor's arms. On her becoming "at" he discovers that she is not Mrs. Downe, and professes his willingness to lead her to the altar, thus offering an excuse for the young people to come forward and claim similar privileges. Mrs. Downe, being hardly sane, are granted, with the orthodox "Bless you, my children."

DRAMATIC.

THERE is every prospect of J. L. Toole being permanently located in London, the preliminaries having been arranged for him to take possession of the Folly Theatre, the lease having about three years to run. When the lease expires the existence of the Folly will cease, the property having been bequeathed to the Charing-Cross Hospital.

"AS YOU LIKE IT" is the play selected for the performance to be given in Manchester in October for the benefit of the widow and family of Charles Calvert. The cast, a remarkably strong one, is intended to include Mrs. Theodore Martin as Rosalind, Miss Kate Pattison as Celia, Tom Taylor as Adam, the Hon. Lewis Wingfield as Orlando, F. C. Burnand as Touchstone, and Alma Tadema and Mr. Sambourne, the artists, as Le Beau and Charles the Wrestler.

THE "TOYCRAFT" at the Opera Comique continues at the Imperia' Theatre, London.

MISS SARAH THORNE'S Dramatic Company has been engaged for a short season at Astley's, London, during the "Flying Scud" has been produced.

MISS GENEVIEVE WARD appeared as Meg Merrilies at a matinee performance of "Guy Mannering" at the Lyceum Theatre, London, Aug. 16.

BARRY SULLIVAN began a seven nights' engagement at the Haymarket, London, Aug. 16.

MUSICAL.

MME. SELINA DOLARO will join Carl Rosa's English opera Company at Her Majesty's Theatre, London, in January, and, after a provincial tour with the same manager, will come to America to fulfill an engagement.

AMONG the celebraied personages, natives of Paris, whose statues are to adorn the facades of the new Hotel de Ville are three musicians, Halevy, Herold and Boieldieu. Although the latter is a prorter of a ale-house door, a person with whom the dispute had arisen. Subsequently we find Richard at the house of David Moore, Faith's father, pleading his suit with the confiding girl, whose love for him outweighs all the dictates of prudence and the warnings that her father has addressed to her. Old Moore has forbidden Fielding his house, and now, on entering and finding him there, he bids him begone, and tells his daughter to choose

SIGNOR SALVINI and Mme. Ristori are said to have been engaged by M. Chizzola to play together in a tour through the States.

VARIETY HALLS.

HARRY LAMBERT, negro comedian, died at Sheerness, Eng., Aug. 5, aged 30.

MATT HUGHSON of Hughson & Clancy, died at Norwich, Eng., Aug. 21, aged 28. He left a wife and child in needy circumstances.

CIRCUSES.

TWO ELEPHANTS belonging to Myers' Circus and Menagerie got loose in the streets of Warrington, Eng., Aug. 19, and were not captured for half an hour. One of the keepers, in trying to secure the largest animal, was severely crushed against a wall, but he managed to extricate himself before any bones had been broken. As the animals ran at a good speed and the streets are very narrow, there was much tumbling and rolling in the mud on the part of those who tried to get out of the way.

A LION tried to eat up his tamer at the Folies Bergere, Paris, recently. He only partially succeeded.

THE LARGEST BRIDGE in Europe will be completed next year. It will cross the Volga in the Government of Samaria, Russia, on the Siberian Railroad line. The Volga, at the point of the bridge, is about four miles wide in the Spring season, and in the Autumn is 4,792 feet. The bridge will be supported by twelve piers eighty-five feet high, with ice-cutters thirty-five feet high at a distance of every 364 feet. The ice-cutters are covered with granite. A temporary colony is established for the workingmen employed on the bridge: it occupies about fifty-six acres, and has sixty different buildings, insured at 180,000 roubles. Two thousand men are employed, and among them are 100 Italian masons. Three steamers and seventy barges are used constantly for forwarding wood, stone, iron, and other materials. The bridge will cost about $3,500,000.

A DESCRIPTION of the rock paintings discovered by Dr. Haast the geologist, in the South Island of New Zealand shows that they must have been the work of a people who occupied the country prior to the Maoris, the present native inhabitants. The pictures are found in caves in the Weka Pass ranges, and are painted in red and black colors, the rudest and most primitive being in black. The art is entirely different in character from that of the Maoris.

AQUATIC.

THE ROSS-SMITH RACE.

The race between Wallace Ross and Warren Smith, which was to have taken place on Tuesday, Aug. 26, made things quite lively at Halifax, N. S., and vicinity. The city was crowded with strangers during the week of the race, a considerable portion coming from St. John, N. B., to back their man. Both men were out for a spin on Tuesday morning, about 7 A. M., the water at that time being in good condition; but about 11 A. M. the wind sprang from the northeast, making the water very rough and entirely unfit for rowing. The weather continued the same way all day, and, consequently, a postponement was necessary till the next day. About 3 P. M. the referee's boat arrived at Three-mile House wharf, Bedford Basin, with the referee, E. B. Rankins, the members of the Rowing Association Committee, the representatives of Ross, and also of Halifax, St. John and P. E. Island papers, the correspondents of different sporting papers, and several invited guests, among whom were his Worship the Mayor of Halifax, Sheriff Harding of St. John, H. W. Garfield, secretary of the National Association of Amateur Oarsmen of the United States, and several other prominent men. After visiting both men at their quarters, the boat proceeded over the course, and, finding the water too rough for the race to be rowed, the referee postponed it to the following day, according to the articles of agreement. About 10,000 people assembled in the vicinity of the race-course, and considerable betting was done, mostly on even terms. In the evening the hotels and saloons were crowded with enthusiastic supporters of both men, discussing the probabilities for the race on Wednesday, which were rather discouraging. There was not much betting done, as the backers of Ross commenced to ask odds, which the Smith men did not seem much inclined to give. The race was postponed for the rest of the week from day to day, owing to heavy winds from the northeast, accompanied by rain. The St. John people got thoroughly disgusted with Bedford Basin, and the majority of them left for home on Saturday, Aug. 30, after having waited five days to see the race, and still no probability of it taking place. Eph Morris arrived on Sunday in the steamship Hibernian, from Baltimore, accompanied by his brother, Martin Morris, and put up at the Waverly House. In the afternoon he visited both Ross and Smith at their quarters, and had quite a friendly chat with them. He returned to town again in the evening. Smith and Ross took considerable exercise during the week in the shape of walking, being unable to row much, owing to the state of the weather, getting out only in the evening, about dusk, after the wind had subsided a little. Monday, Sept. 1, dawned forth gloriously, and the prospects for the race were all that could be desired. Dispatches were received at the city about every half hour during the morning from Bedford Basin, informing the excited crowds that things were round the telegraph-offices that the water was smooth as glass, and the race would positively take place in the afternoon. At 1.30 P. M. the referee's boat left City Wharf for the racecourse, where they arrived at 2.30. After taking their positions, the steamer proceeded over the course to the turning-boats, and, after seeing that all was right, and placing the representatives of Ross and Smith in their respective boats, steamed back again towards the starting-point. When opposite the Admiralty quarters the white flag was hoisted, the signal for the men to get ready. It was now a quarter past three, and a slight breeze springing up from the southwest caused a perceptible ripple on the water. Ten minutes elapsed before all was right for the men to come out was given. About this time the breeze had freshened, making the water lumpy and causing quite a little excitement on board the referee's boat, fears being entertained that the wind would increase, necessitating a further postponement; but, after a short time, it died away and the water calmed down. As the steamer neared the starting-point, Ross was seen to shoot out from the shore, amid the cheering of the crowds that had gathered on the vicinity of the starting-point, and out to the referee's boat, and had a chat with some of his friends on board, and then went for a short spin up the course. Smith did not make his appearance till about a quarter of an hour afterwards, having to come about a mile and a half from the shore in a punt (his quarters being in the vicinity of the turning-boats) to a raft prepared for him at the starting-point. When he had embarked in his boat and was getting out he was cheered unanimously by his admirers, who lined the shores on all sides. Smith, having won the toss, and, taking the inside course, proceeded to get in position, Ross following. When they were ready to start a messenger arrived with dispatches for the referee, but they were put out of position. Ross, on hearing this, remarked: "Let us have it straightaway, Warren!" to which Smith replied: "You will get all the straightaway you want before the race is over." Then both men started off in unison, evidently without having a foul. The Everbody was excited, the crowds cheering and shouting, and the referee and those on board the boat calling out for them to come back. After going along pretty lively for about 300yds., Smith suddenly stopped, Ross following suit. They were then ordered back to the shore, while the referee's boat steamed up the course to have the boat that drifted put in position. This occasioned about an hour's delay. Everyone was impatient, the wind was increasing, and the water getting rough, while the delay must have been anything but pleasant to the oarsmen. A few bets were made by parties on the referee's boat during the delay, the largest being $300 even, and $150 to $120. At ten minutes past five, everything being all right, the referee signaled the men to come out. It was fully half an hour before the men made their appearance, Smith showing up first this time, Ross following a few minutes later, and both men at once taking their positions. "Are you ready?—go!" was heard from the referee at precisely eleven minutes to six, both men getting away in good style, with Ross a little in advance, pulling thirty-six strokes to the minute, while Smith was pulling thirty-five. Ross had disguised in the latter's cloak, to personate her at the rendezvous of the elopement. In the meantime Maggie repents her determination to run away, and as her mother does not succeed in locking her in, she starts to inform her lover of her change of mind, and arrives in time to see him, entirely unconscious of the deception that is being practiced on him, entering the carriage with Selina. Fortune has opportune moment a servant appears announcing the death of a rich uncle of Godney's, to whose wealth the latter succeeds. This unlooked-for obstacle to his union with Maggie, and the piece ends happily for all concerned.

"Home for Home,"

an amusing piece, by Richard Lee, was presented at the Vaudeville Theatre, London, Aug. 16.

The scene is the exterior of the charming villa of Mrs. Ida Downe. Her nephew, Frank Bebonet, is making violent love to Miss Anne Doxey, daughter of Mr. Theo Doxey, D. D.; and, although he is a swell and a bit of a simpleton to boot, he has hit upon a plan for gaining consent to their union from the only person who has any right to object. The reverend gentleman is anxious for a time to give up his vicarage in town for a villa in the country, and, as Mrs. Downe wishes a change in the opposite direction, the cunning Frank brings them into communication with each other. Unfortunately for the success of the plot, Frank mistakes the parson's letter, referring to her villa, for an offer of marriage, and her vision of matrimonial happiness is not dispelled until the black-coated gentleman who wants to exchange "home for home" propounds his interrogatories; asks her whether her roof is sound; how much value she can comfortably store away, for when she has a man to scrub her exterior, and so on. Then she indulges in hysterics, and swoons in the doctor's arms. On her becoming "at" he discovers that she is not Mrs. Downe, and professes his willingness to lead her to the altar, thus offering an excuse for the young people to come forward and claim similar privileges. Mrs. Downe, being hardly sane, are granted, with the orthodox "Bless you, my children."

DRAMATIC.

THERE is every prospect of J. L. Toole being permanently located in London, the preliminaries having been arranged for him to take possession of the Folly Theatre, the lease having about three years to run. When the lease expires the existence of the Folly will cease, the property having been bequeathed to the Charing-Cross Hospital.

"AS YOU LIKE IT" is the play selected for the performance to be given in Manchester in October for the benefit of the widow and family of Charles Calvert. The cast, a remarkably strong one, is intended to include Mrs. Theodore Martin as Rosalind, Miss Kate Pattison as Celia, Tom Taylor as Adam, the Hon. Lewis Wingfield as Orlando, F. C. Burnand as Touchstone, and Alma Tadema and Mr. Sambourne, the artists, as Le Beau and Charles the Wrestler.

THE "TOYCRAFT" at the Opera Comique continues at the Imperia' Theatre, London.

MISS SARAH THORNE'S Dramatic Company has been engaged for a short season at Astley's, London, during the "Flying Scud" has been produced.

MISS GENEVIEVE WARD appeared as Meg Merrilies at a matinee performance of "Guy Mannering" at the Lyceum Theatre, London, Aug. 16.

BARRY SULLIVAN began a seven nights' engagement at the Haymarket, London, Aug. 16.

MUSICAL.

MME. SELINA DOLARO will join Carl Rosa's English opera Company at Her Majesty's Theatre, London, in January, and, after a provincial tour with the same manager, will come to America to fulfill an engagement.

AMONG the celebraied personages, natives of Paris, whose statues are to adorn the facades of the new Hotel de Ville are three musicians, Halevy, Herold and Boieldieu. Although the latter is a prorter of a ale-house door, a person with whom the dispute had arisen. Subsequently we find Richard at the house of David Moore, Faith's father, pleading his suit with the confiding girl, whose love for him outweighs all the dictates of prudence and the warnings that her father has addressed to her. Old Moore has forbidden Fielding his house, and now, on entering and finding him there, he bids him begone, and tells his daughter to choose

SIGNOR SALVINI and Mme. Ristori are said to have been engaged by M. Chizzola to play together in a tour through the States.

VARIETY HALLS.

HARRY LAMBERT, negro comedian, died at Sheerness, Eng., Aug. 5, aged 30.

MATT HUGHSON of Hughson & Clancy, died at Norwich, Eng., Aug. 21, aged 28. He left a wife and child in needy circumstances.

CIRCUSES.

TWO ELEPHANTS belonging to Myers' Circus and Menagerie got loose in the streets of Warrington, Eng., Aug. 19, and were not captured for half an hour. One of the keepers, in trying to secure the largest animal, was severely crushed against a wall, but he managed to extricate himself before any bones had been broken. As the animals ran at a good speed and the streets are very narrow, there was much tumbling and rolling in the mud on the part of those who tried to get out of the way.

A LION tried to eat up his tamer at the Folies Bergere, Paris, recently. He only partially succeeded.

THE LARGEST BRIDGE in Europe will be completed next year. It will cross the Volga in the Government of Samaria, Russia, on the Siberian Railroad line. The Volga, at the point of the bridge, is about four miles wide in the Spring season, and in the Autumn is 4,792 feet. The bridge will be supported by twelve piers eighty-five feet high, with ice-cutters thirty-five feet high at a distance of every 364 feet. The ice-cutters are covered with granite. A temporary colony is established for the workingmen employed on the bridge: it occupies about fifty-six acres, and has sixty different buildings, insured at 180,000 roubles. Two thousand men are employed, and among them are 100 Italian masons. Three steamers and seventy barges are used constantly for forwarding wood, stone, iron, and other materials. The bridge will cost about $3,500,000.

A DESCRIPTION of the rock paintings discovered by Dr. Haast the geologist, in the South Island of New Zealand shows that they must have been the work of a people who occupied the country prior to the Maoris, the present native inhabitants. The pictures are found in caves in the Weka Pass ranges, and are painted in red and black colors, the rudest and most primitive being in black. The art is entirely different in character from that of the Maoris.

NEW YORK ATHLETIC CLUB.—Members of this club indulged in a mile scullers' race, and 100yds. and half-mile swimming contests for the club championships on the Harlem River Sept. 3. Result: 100yds. swim—Charles H. Cone, 1; Wm. G. Morse, 2; R. H. Dudgeon, 3; won by a length in 1m. 21⅗s. Scullers' race—Irving A. Lyon, 1; J. S. C. Wells, 2. Lyon led from end to end, finishing a half length in advance in 7m. 15⅘s. Half-mile swim against tide—Edgar A. Cone, 1; Theodore Guerra, 2; W. G. Morse, 3. For half the distance they were on nearly even terms, but here Morse fell behind, and a good race between the others was won by Cone by six yards in 41m. 41⅘s.

A RACE was sailed on Aug. 23 between the sloops Tommy and Lizzie Allen, both of San Francisco, Cal., the course being from the Washington-street wharf to Vallejo and return, and the former won. The yachts were becalmed for some hours, and the race was principally a test of the drifting qualities of the competing vessels, the winner taking about fourteen hours to accomplish a distance which ought to have been sailed, had the wind been good, in about nine hours or in less time.

THE DOLPHIN SWIMMING AND BOATING CLUB of San Francisco, Cal., celebrated their second anniversary on Sunday, Aug. 24, when there were a number of invited guests at the club-house to help them enjoy the momentous occasion and the good things provided therefor. A scratch four-oared race took place, and was won by the Pioneers, defeating the crew of the Golden Bawn.

A MODEL YACHT RACE was sailed at San Francisco, Cal., Aug. 23, over a course from a point on the Alameda side, half a mile from the spectators' stand of the St. George Rowing Club, to a line crossing the creek just below that point. The first prize was $100, and it was won by the Comanche, the tormenter being second and the America third.

FRENCHY JOHNSON gained a very hollow victory over James Dempsey in a three-mile race at Geneva, N. Y., Sept. 4. He led from the signal, playing with his man, frequently resting on his oars, and finally paddling in a winner by nearly three lengths in 23m. 13s. About a thousand spectators were disgusted at the spectacle. Referee, John E. Bean.

THE C. P. BROWN BOAT CLUB of Wheeling, W. Va., on Sept. 1 elected the following officers: G. W. Snyder, president; Wm. Schwartzfeger, vice-president; G. Mathews, secretary; J. E. Humes, captain; and Jas. Travis, S. J. Brown, G. W. Gray, James Gaither and G. W. Smith, directors.

THE SCULLERS' RACE between Joseph Kempster and J. M. Feeley was rowed on the Tyne championship course, Eng., for $1,000, Sept. 1, the former winning by twenty lengths.

EPH MORRIS has established himself at the Three-mile House, near Halifax, N. S., and is training for his race with Smith on the 16th inst.

ATHLETIC.

NEW YORK CALEDONIAN CLUB.

Although the weather on Thursday, Sept. 4, was an improvement over that which it was the misfortune of the New York Caledonian Club to experience upon the occasions of their outdoor meetings in 1877 and 1879, the forbidding aspect of things overhead during the early part of the day had the natural effect of deciding many to attend to business instead of devoting the day to pleasure. Consequently there was not the expected jam at Jones' Wood and Washington Park, albeit some six thousand persons were present, and, as the day turned out fine after a slight shower about noon, and the games were pluckily contested, they enjoyed themselves greatly. The ground, considering the downpour of the previous night, was in first-rate condition, although soft and the grass slippery, affording poor footbold for the jumps, etc., and the cinder path had dried up nicely, and was quite good, as may be inferred from the excellent time accomplished in the principal events decided thereon. Additional interest was given to the sports by the presence of the Hon. George Davidson, the noted all-round athlete, and Charles Price and James McLeavy, who have respectively attained to the distinction of four-mile and ten-mile champions of Great Britain. The former proved himself deserving of his high estimate placed upon his abilities, taking three first, two second and one third prizes; but the performances of the others were not up to the mark, they suffering defeat in both the races for which they started. The five-mile event was very exciting, and resulted in an unexpected victory for Thos. Donohue of Massachusetts, who bounded into fame by completely "laying out" Price, who was the favorite against the field, and beating McLeavy by two yards. The winner of this race ran second to Raine in the mile-race, and the easy manner in which the latter performed his task, coming to a dead stop within twenty yards of the goal, and then walking in backwards, finishing in the excellent time of 4m. 44s., caused it to be generally regretted that William Cummings, the famous mile-runner of Paisley, Scotland, had failed to make his advertised appearance. The Canadian finished very f

BASEBALL.

SPECIAL NOTICE.—To correspondents who report sporting matters only a card of a LIGHT-BLUE COLOR, having printed diagonally across its face in RED INK "*For Sporting News Only*," and otherwise precisely like the credentials recently held by our amusement correspondents, will be issued. These will bear date of March 1, 1879, and be good for eight months, expiring Nov. 1. They will *not* be good for admission to theatres or other like places of amusement.

FOUR MONTHS' LEAGUE WORK.

No more interesting table appears in the League statistics than that showing the work done by each club during each month of the season. Unlike the weekly record, it tells the story of the progress of each team month after month, from the beginning to the end. Below we give the table of the four months of the League season, ending Aug 31.

MAY.	*Won.*	*Lost.*	JUNE.	*Won.*	*Lost.*
Chicago	14	1	Chicago	9	3
Providence	10	5	Providence	9	5
Cincinnati	8	7	Buffalo	8	5
Syracuse	8	4	Boston	8	6
Boston	7	8	Troy	6	6
Buffalo	6	9	Cleveland	5	7
Troy	4	11	Cincinnati	3	9
Cleveland	3	12	Syracuse	3	13
JULY.			AUGUST.		
Buffalo	13	4	Providence	16	3
Boston	12	6	Boston	16	3
Cincinnati	11	7	Buffalo	8	6
Chicago	11	8	Cincinnati	8	6
Providence	10	8	Chicago	8	9
Cleveland	6	12	Cleveland	7	10
Syracuse	6	12	Syracuse	4	15
Troy	2	14	Troy	2	17

Looking over this table, the story of the steady, onward progress of the Boston team, from their start in May to the present month, is told very clearly, as also that of the marked falling-off in the Chicago play, as indicated by the figures of July and August. In pedestrian parlance, while the Chicagos started off with a brilliant "spurt," beginning the race with a weakening pace, the Bostons went into their work at a steady gait from the beginning; and now, when the pace has told on the Chicago running, Boston's "staying" powers are taking them towards the front at the very time when the lead is half the battle won. Boston's poorest month's work was in May, and their best in August, while Chicago was exactly the reverse. The others have alternated in their progress, except the Troy and Syracuse teams, both of which have gone downward.

EAST vs. WEST.

At the close of the fourth month of the League season, it is in order to review the situation as between the East and the West, and also as to which leads in each section. The appended tables tell the story. The figures are up to the end of August:

IN THE WEST.	*Buffalo.*	*Cincinnati.*	*Chicago.*	*Cleveland.*	*Won.*	*Lost.*
Buffalo	....	5	3	8	16	
Cincinnati	8	....	5	6	13	
Chicago	4	3	....	3	10	
Cleveland	4	3	5	....	12	
Lost	9	11	14	18	52	

IN THE EAST.	*Providence.*	*Boston.*	*Troy.*	*Syracuse.*	*Won.*	*Lost.*
Providence	....	4	10	10	24	
Boston	2	....	11	9	22	
Troy	2	1	....	4	7	
Syracuse	2	3	2	....	7	
Lost	6	8	23	23	60	

It will be seen that the Buffalo team has the best record in the West, and the Providence team in the East. As between the East and West, the appended table plainly gives the palm to the four Western clubs:

	Chicago.	*Buffalo.*	*Cincinnati.*	*Cleveland.*	*Won.*	*Lost.*
Providence	4	4	7	6	21	
Boston	1	6	7	7	21	
Syracuse	3	3	4	6	16	
Troy	1	1	1	4	7	
Lost	4	7	15	18	23	

	Providence.	*Boston.*	*Troy.*	*Syracuse.*	*Won.*	*Lost.*
Chicago	5	8	8	8	29	
Buffalo	5	2	8	7	19	
Cincinnati	3	2	3	3	11	
Cleveland	3	2	3	3	11	
Lost	15	15	21	25	76	

STAR vs. MOHAWK BROWNS.

The first game of a series between the reorganized Stars and the Mohawk Browns of Cincinnati, O., was played on Aug. 31 in that city. The fielding of the Stars was rather loose the first seven innings, and this allowed the Browns to lead at that point by a score of 5 to 1. In the eighth and ninth the Stars hit hard and filed their opponents' score, and it remained even until the thirteenth inning, when the Stars, by bunching their hits again, were enabled to make three more runs, and thus secure the victory. The Browns' hits were scattered, and did not do them much good. Molloy and Ewing did the best batting for their respective nines, the latter making a three-bagger, a two-bagger and three singles. The game was one of the most exciting played in Cincinnati, O., this season.

STAR.	T.	R.	1B.	P.O.	A.	E.
Molloy, r. f.	1	2	3	0	0	0
Wheeler, c. f.	0	0	1	1	0	0
Cumlings, s. s.	0	1	0	2	5	1
Magner, l. f.	0	0	2	2	0	0
Sommers, 2b.	0	1	1	5	6	1
Miller, c.	0	0	1	2	12	2
Chumard, p.	0	0	0	0	2	0
Reiley, 1st b.	0	0	1	1	8	2
Jones, 3d b.	0	0	1	2	4	3
Totals	2	4	8	15	39	9

BROWN.	T.	R.	1B.	P.O.	A.	E.
Deagle, r. f.	0	0	0	2	0	1
Wieman, l. f.	0	0	0	1	0	0
Smith, 1st b.	0	0	0	16	0	0
Carey, c. f.	0	0	1	2	0	0
Ewing, 2d b.	0	2	5	2	3	0
Oehler, s. s.	0	0	1	2	4	0
Meyers, c.	0	0	0	3	1	0
Williams, p.	0	0	0	3	6	0
Merney, 3b.	0	1	0	3	3	0
Totals	0	3	7	36	17	1

Earned runs—Star, 6; Brown, 2. Three-base hits—Miller, 1; Jones, 1; Ewing, 1. Two-base hits—Malloy, 1; Magner, 1; Chumard, 1; Wieman, 1; Oehler, 1; Ewing, 1. First base on errors—Star, 0; Brown, 4. Passed balls—Oehler, 2; Meyers, 1. Umpire, Mr. Walker. Scorer, H. C. Beekley. Time, 2h. 15m.

BUFFALO vs. BOSTON.

The tenth championship game between the Buffalos and the Bostons was played on Sept. 3 at Boston, Mass. The home-club had everything their own way up to the close of their half of the eighth inning, when the score stood 5 to 1 in their favor. The Buffalos then went to the bat, and Crowley, Richardson and Walker hit safely for singles, and, assisted by errors on the part of Houck, Snyder and Morrill, four runs were made and the score tied. The Bostons were blanked in the ninth, and the Buffalos won by making three runs on safe hits by Crowley, Richardson and Hornung (the latter's being a three-baser), aided by Houck's and Sutton's error. The best batting of the game was done by Crowley, Richardson, Hornung and Sutton, and the catching of Clapp and Snyder was unusually good.

BOSTON.	T.	R.	1B.	P.O.	A.	E.
Cogswell, lb.	0	0	2	12	0	0
Jones, l. f.	0	1	1	1	0	0
O'Rourke, c. f.	0	0	1	2	0	0
Burdock, 2b.	0	1	0	5	1	0
Morrill, 3d b.	0	0	2	0	1	2
Houck, r. f.	0	0	1	0	1	1
Snyder, c.	0	0	0	9	3	0
Bond, p.	0	0	0	0	7	0
Sutton, s. s.	0	0	2	3	4	3
Totals	0	3	9	32	17	6

BUFFALO.	T.	R.	1B.	P.O.	A.	E.
Crowley, r. f.	0	2	3	1	1	0
Richard'n, 3b	0	2	3	1	2	0
Clapp, c.	0	1	2	9	2	0
Hornung, l. f.	1	1	2	2	0	0
Galvin, p.	0	0	0	0	5	0
Walker, 1b.	0	1	0	12	1	0
Fulmer, 2d b	0	1	0	4	2	1
Force, s. s.	0	0	3	1	4	0
Eggler, c. f.	0	1	0	1	0	1
Totals	1	9	13	31	17	2

Earned runs—Buffalo, 2; Boston, 2. Two-base hits—Hornung, Fulmer, Sutton. Three-base hit—Hornung. First base on balls—Buffalo, 1; Boston, 2. First base on errors—Buffalo, 5; Boston, 1. Struck out—Buffalo, 6; Boston, 4. Passed balls—Clapp, 1; Snyder, 3. Umpire, Sam Crane. Time, 2h. 30m.

ALBANY vs. TIBBITS.

A game was played at Albany, N. Y., on Sept. 3, between the Albanys and the Tibbits Club of Troy, the object being the benefit of James H. Gifford, late manager of the Albany Club. Several well-known professionals, at present disengaged, having attached themselves to the Troy organization, the latter succeeded in giving their formidable opponents a pretty good tussle. The beneficiary realized quite a handsome sum from the sale of tickets, and, had it not been for the threatening aspect of the weather, the attendance would have been large, as Mr. Gifford is popular with the patrons of the game in both Albany and Troy.

ALBANY.	T.	R.	1B.	P.O.	A.	E.
Burns, 3b.	0	2	2	2	0	1
Dunlap, 2b.	5	0	2	3	2	1
Hanlon, l.	1	5	0	1	3	0
Say, s. s.	0	5	1	1	2	1
Thomas, c. f.	5	0	0	1	0	1
Keenan, c.	5	0	1	5	3	2
Driscoll, c.	4	0	1	4	1	2
Clapp, r. f.	4	2	1	1	0	0
Tobin, lb.	4	1	1	11	0	0
Totals	43	8	10	27	18	5

TIBBITS.	T.	R.	1B.	P.O.	A.	E.
Dugan, r. f.	5	0	2	1	0	0
Doscher, 3b.	5	2	3	0	3	2
Mansell, l. f.	5	2	2	1	0	0
Shoupe, s. s.	5	1	2	2	4	2
Lavin, 1b.	4	0	1	12	0	2
Black, c. f.	4	0	1	2	0	1
Lawlor, c.	4	0	0	4	1	0
McManus, p.	4	0	2	1	3	4
Evers, 2b.	4	0	0	4	6	1
Totals	41	5	14	27	17	12

Albany	0	0	1	2	0	0	1	3	1—8
Tibbits	1	3	0	0	0	1	0	0	0—5

First base on errors—Albany, 4; Tibbits, 2. First base on called balls—Albany, 3. Two-base hits—Keenan, 1; Shoupe, 1. Three-base hit—Burns, 1. Double-plays—Driscoll, Dunlap and Tobin; Lawlor and Evers. Struck out—Albany, 2; Tibbits, 5. Passed balls—Keenan, 1; Lawlor, 5. Wild pitch—McManus, 1. Runs earned—Albany, 1; Tibbits, 3. Umpire, George Gledhill. Time, 2h. 10m.

ALBANY vs. WORCESTER.

The Albanys and Worcesters played the concluding game of their championship series Sept. 1 in the presence of about 1,500 spectators. The visitors led the home-nine at the bat, though the hits of both were well-timed, being put in just where they were needed. The fielding of the Albanys was, generally speaking, superb, the Worcesters also doing quite creditably in this respect. Tobin made his reappearance with the Albanys in this game.

ALBANY.	T.	R.	1B.	P.O.	A.	E.
Burns, 3d b.	5	2	1	2	1	0
Dunlap, 2d b.	5	1	1	3	2	0
Driscoll, c. f.	4	0	1	1	0	0
Thomas, l. f.	4	1	2	1	0	0
Clapp, r. f.	4	0	0	1	1	0
Keenan, c.	4	0	1	6	0	0
Say, s. s.	4	0	1	0	3	0
Tobin, 1st b.	4	0	0	10	0	0
Critchley, p.	4	0	0	0	5	0
Totals	38	5	5	26*	15	4

WORCESTER.	T.	R.	1B.	P.O.	A.	E.
Wood, l. f.	4	1	1	1	0	0
Knight, r. f.	4	0	1	0	0	0
Richmond, p.	4	1	1	0	8	5
Bennett, c. f.	4	0	1	0	0	0
Whitney, 3b.	4	0	0	1	3	0
Sullivan, 1b.	4	0	2	14	1	0
Brady, 2d b.	4	0	0	2	4	1
Irwin, s. s.	4	0	1	0	3	5
Bushong, c.	4	1	3	6	2	1
Totals	36	3	10	27	18	10

Albany	0	0	0	0	2	0	1	2	0—5
Worcester	1	0	0	0	0	0	0	2	0—3

Earned runs—Albany, 2; Worcester, 1. First base on errors—Albany, 3; Worcester, 2. First base on called balls—Albany, 3. Three-base hits—Dunlap, 1; Say, 1. Home-run—Richmond, 1. Passed ball—Bushong, 1. Wild pitch—Richmond, 1. Struck out—Albany, 7; Worcester, 2. Umpire, Mr. Fields of Springfield. Time, 3h. 15m.

* Bushong out, struck by batted ball.

STAR vs. CINCINNATI.

The Stars and Cincinnatis met for the tenth time this season on Sept. 3 at Syracuse, N. Y. Only six innings were played, darkness then concluding the contest, with the score a tie at two each.

STAR.	T.	R.	1B.	P.O.	A.	E.
Farrell, 2b.	0	0	1	2	2	0
Richmond, s. s.	0	1	1	1	1	1
Purcell, r. f.	1	0	1	0	0	0
M'Cormick, p.	0	1	0	0	4	2
Holbert, c.	0	0	0	3	2	0
Carpent'r, 1b.	0	1	0	1	5	0
Woodh'd, 3b.	0	0	0	1	2	0
Macullar, c. f.	2	0	0	2	0	0
Mansell, l. f.	2	0	1	2	0	0
Totals	5	3	4	12	16	3

CINCINNATI.	T.	R.	1B.	P.O.	A.	E.
Hotaling, c. f.	0	2	2	2	0	0
Kelly, 3d b.	0	1	1	1	1	0
Kelly, c.	0	0	0	7	1	0
Schaffer, r. f.	0	0	0	1	0	0
Gore, l. f.	0	0	0	1	0	0
Flint, s. s.	0	0	0	0	2	0
Quest, 2b.	0	0	0	2	2	0
Hankins'n, p.	0	0	0	0	2	0
Remsen, c. f.	0	0	0	0	0	0
Totals	0	3	3	14	8	0

Star	0	0	0	1	0	0—1
Cincinnati	1	0	0	0	0	0—1

Run earned—Star, 1. Two-base hits—Kelly, Carpenter, Macullar. Three-base hit—Barnes. First base on balls—Mansell, Barnes. First base on errors—Star, 3; Cincinnati, 1. Struck out—Star, 3; Cincinnati, 1. Passed balls—Holbert, 3. Wild pitches—McCormick, 1; White, 1. Umpire, George H. Bradley. Time, 1h. 25m.

TROY CITY vs. CLEVELAND.

The above-named clubs played on Sept. 3 at Troy, N. Y., before 200 spectators. The game was an uninteresting one, although closely contested, the honors in team winning by superior batting. The batting of Taylor and a one-handed catch by Glasscock were the only features worthy of notice.

TROY CITY.	T.	R.	1B.	P.O.	A.	E.
Hall, c. f.	5	1	1	1	0	1
Caskins, c.	4	2	1	7	0	0
Ferguson, 3b	4	0	1	0	1	0
Taylor, l. f.	4	2	2	3	3	0
Nelson, s. s.	4	0	1	2	3	0
Evans, r. f.	4	0	1	2	0	0
Reiley, 1b.	4	0	0	7	0	1
Hawkes, 2b.	4	0	1	1	4	2
Salisbury, p.	4	0	0	1	4	0
Totals	37	5	9	27	13	4

CLEVELAND.	T.	R.	1B.	P.O.	A.	E.
Phillips, 1b.	5	0	2	11	0	0
Eden, r. f.	4	0	1	0	0	0
Carey, s. s.	4	0	1	0	2	0
Warner, 3b.	4	0	1	0	3	1
Glasscock, 2b.	4	1	1	1	4	0
Kennedy, c.	4	0	2	5	1	0
Gilligan, l. f.	4	1	0	0	0	0
Strief, c. f.	4	1	1	2	0	0
Mitchell, p.	4	0	0	0	4	1
Totals	38	4	6	27	18	3

Troy City	2	0	0	1	0	0	0	2	0—5
Cleveland	0	0	0	0	3	0	0	0	1—4

Earned runs—Cleveland, 2; Troy City, 1. Two-base hits—Taylor, Glasscock and Kennedy. Bases on errors—Troy City, 3; Cleveland, 4. Wild pitch—Mitchell, 1. Umpire, Powers. Time, 2h.

CHICAGO vs. BUFFALO.

The Chicagos and Buffalos played again at Buffalo, N. Y., on Sept. 1, when the visitors won, assisted by lucky work at the bat. The Chicagos made a run in the fourth inning on Peters' single, Walker's wild throw, and an overpitch by Galvin. The only run made by the Buffalos was earned in the following inning by Eggler's single and Crowley's three-baser. The score remained a tie the next three innings, the Buffalos twice losing chances to bring in the winning run, which finally was made by the Chicagos in the ninth, Williamson being the lucky one, after getting first base on a force-hit and being helped home by Shaffer's single and Gore's hit, which Hornung attempted to purposely juggle, but dropped the ball in the attempt. Quest then, by a hit to short-centre field that should have been caught, brought home two more runs.

CHICAGO.	T.	R.	1B.	P.O.	A.	E.
Dalrymple, lf	4	0	0	1	0	0
Peters, s. s.	4	1	3	1	6	0
Wil'mson, 3b	4	1	0	0	2	0
Shaffer, r. f.	4	1	2	0	0	0
Gore, lb.	4	1	0	14	0	1
Flint, c.	4	0	0	3	1	0
Quest, 2b.	4	0	2	6	2	2
Hankins'n, p	4	0	1	0	5	0
Remsen, c. f.	4	0	0	2	0	0
Totals	36	4	8	27	16	3

BUFFALO.	T.	R.	1B.	P.O.	A.	E.
Crowley, r. f.	5	0	2	0	0	0
Rich'dson, 3b	4	0	0	1	3	0
Clapp, c.	4	0	1	1	1	0
Hornung, l. f.	4	0	1	4	0	0
Walker, 1b.	4	0	0	11	1	1
Fulmer, 2b.	4	0	1	5	6	0
Force, s. s.	4	0	1	1	5	0
Eggler, c. f.	4	1	1	1	0	0
Totals	37	1	6	27	16	1

Chicago	0	0	0	1	0	0	0	0	3—4
Buffalo	0	0	0	0	1	0	0	0	0—1

Earned run—Buffalo, 1. Two-base hits—Clapp, Fulmer. Three-base hit—Crowley. First base on balls—Williamson. First base on errors—Chicago, 2; Buffalo, 3. Struck out—Buffalo, 3. Double-plays—Fulmer, Force, Walker and Galvin; Fulmer and Walker; Gore. Wild pitches—Galvin, 2. Umpire, Furlong.

PROVIDENCE vs. CHICAGO.

The tenth game between the Providence and Chicago Clubs was played on Sept. 3 at Providence, R. I., in the presence of nearly 2,000 people. O'Leary, lately of the Springfields, played right field for the home-nine, while O'Rourke took Sullivan's place at third base. The Chicagos commenced well, Dalrymple leading off with a two-baser, but he was left, and the visitors failed to score until the ninth inning, when Gore's and Flint's two-baser earned their solitary run. The home-team scored a run in the first inning, but did not get hold of Hankinson's delivery until the fifth, when they pounded him for seven hits, getting six earned runs. In the eighth they earned another, and thus scored a noteworthy victory, as follows:

CHICAGO.	T.	R.	1B.	P.O.	A.	E.
Dal'mple, lf	4	0	2	0	1	1
Peters, s. s.	4	0	1	2	4	0
William'n, 3b	4	0	0	2	1	0
Shaffer, r. f.	4	0	0	3	0	0
Gore, lb.	4	1	1	10	0	0
Flint, c.	4	1	2	3	2	0
Quest, 2d b.	4	0	1	3	3	1
Hankin'n, p	4	0	0	1	4	1
Remsen, c. f.	4	0	0	1	1	0
Totals	36	1	7	27	16	3

PROVIDENCE.	T.	R.	1B.	P.O.	A.	E.
Wright, s. s.	5	1	2	3	5	0
Start, 1st b.	5	2	1	12	0	1
Hines, c. f.	5	2	2	1	0	0
Gross, c.	4	0	0	4	7	1
Ward, 3d b.	4	0	1	1	2	0
York, l. f.	4	1	1	1	0	0
O'Rourke, r. f.	4	0	1	2	3	0
McGeary, 2b	4	2	1	2	3	4
O'Leary, r. f.	4	1	2	0	0	0
Totals	39	8	15	27	20	3

Providence	1	0	0	0	6	0	0	1	0—8
Chicago	0	0	0	0	0	0	0	1	0—1

Earned runs—Providence, 7; Chicago, 1. Two-base hits—Wright, Hines, Dalrymple, Gore, Flint (2). Three-base hits—Hines, O'Rourke. First base on balls—Quest. First base on errors—Providence, 1; Chicago, 3. Umpire, W. E. Furlong of Milwaukee. Time, 2h. 15m.

PROVIDENCE vs. CHICAGO.

The above-named clubs met again at Providence, R. I., on Sept. 4. Mathews made his reappearance as pitcher, while Ward played third base for the home-nine, and Brown, late of the Providences, took Gore's place at first base for the Chicagos. Capt. Wright objected to Brown playing on the ground that his twenty days' probation had not yet expired, and the game was played under protest. The Chicagos started off with the lead, which they soon lost, the home-nine hitting Hankinson all over the field, and winning easily. Gross and O'Rourke led in batting for the home-team.

PROVIDENCE.	T.	R.	1B.	P.O.	A.	E.
Wright, s. s.	6	2	0	2	2	2
Start, 1st b.	5	1	1	6	0	0
Hines, c. f.	5	2	3	2	0	0
Gross, c.	5	2	3	7	1	3
Ward, 3d b.	5	1	1	5	0	0
York, l. f.	5	1	1	1	0	0
O'Rourke, r. f.	5	3	0	2	0	0
McGeary, 2b.	5	1	2	5	5	1
Mathews, p.	5	2	1	0	6	2
Totals	46	10	12	27	16	9

CHICAGO.	T.	R.	1B.	P.O.	A.	E.
Dairy'ple, l f	5	1	1	3	0	2
Peters, s. s.	5	0	1	2	2	1
Willia'on, 3b	4	2	2	0	1	1
Shaffer, r. f.	4	1	1	1	0	0
Brown, 1b.	4	0	1	11	0	0
Fulmer, 2b.	4	0	1	5	6	0
Force, s. s.	4	0	1	1	5	0
Eggler, c. f.	4	1	1	1	0	0
Totals	38	5	8	27	13	6

Providence	0	0	3	1	2	0	2	0	2—10
Chicago	2	0	0	0	1	0	0	0	0—3

Earned runs—Providence, 6. Two-base hits—Gross (2), York, McGeary, Dalrymple. Three-base hit—O'Rourke. First base on balls—Gross, Brown. First base on errors—Providence, 2; Chicago, 4. Double-plays—Wright, McGeary and Start, Peters, Quest and Brown. Passed ball—Gross. Wild pitches—Mathews, 2. Umpire, Furlong. Time, 2h. 45m.

CLEVELAND vs. TROY.

The game at Troy, N. Y., on Sept. 4, between the Troys and Clevelands, was won by the former. The batting was weak, the Clevelands, however, being fortunate enough to bunch their hits in the fifth inning, and thereby win. The Troys earned a run in the ninth, and thus saved themselves from being blanked. It will be noticed that the Troys, although highly outfielding their opponents, had no opportunity of being tried, and that by sharp base-running three of the five runs scored were earned.

CLEVELAND.	T.	R.	1B.	P.O.	A.	E.
Phillips, 1b.	4	0	0	11	0	0
Eden, r. f.	4	0	2	0	0	0
Caskins, c.	4	0	1	5	2	1
Ferguson, 3b	4	0	0	0	1	1
Taylor, l. f.	4	2	2	2	0	0
Nelson, s. s.	4	0	1	2	3	0
Evans, r. f.	4	0	2	2	0	0
Reiley, 1st b.	4	1	1	8	1	0
Hawkes, 2b.	4	0	1	1	4	0
Salisbury, p.	4	0	0	0	4	1
Totals	36	3	10	31	15	3

TROY CITY.	T.	R.	1B.	P.O.	A.	E.
Hotaling, c.	4	2	3	1	0	0
Kelly, 3d b.	4	1	2	3	1	0
McVey, 1b.	4	1	1	12	0	0
Carey, s. s.	4	0	1	0	2	0
Whitney, 3b.	4	0	0	1	3	0
Sullivan, 1b.	4	0	2	14	1	0
Brady, 2d b.	4	0	0	2	4	1
Irwin, s. s.	4	0	1	0	3	5
Bushong, c.	4	1	3	6	2	1
Totals	37	5	13	39	16	7

Cleveland	0	0	0	0	3	0	1	0	0—4
Troy City	0	0	0	0	0	0	0	0	1—1

Runs earned—Cleveland, 2; Troy, 1. Two-base hits—Evans and Hawkes. Three-base hit—Phillips. First base on errors—Cleveland, 1. Bases on balls—Troy, 3; Cleveland, 1. Struck out—Troy, 4; Cleveland, 2. Umpire, Powers. Time, 2h. 30m.

CINCINNATI vs. CLEVELAND.

The Cincinnatis and Clevelands played their eighth championship game on Sept. 1 at Cleveland, O. Wild pitching by McCormick gave the Cincinnatis two runs, and they earned two more by safe hits of Kelly, McVey and J. White in the third inning. The Clevelands failed to score until the last inning, when they made two runs. Both nines fielded finely, but the batting was weak.

CINCINNATI.	T.	R.	1B.	P.O.	A.	E.
Hotaling, c.	4	2	3	1	0	0
Kelly, 3d b.	4	1	2	3	1	0
McVey, 1b.	4	1	1	12	0	1
Carey, s. s.	4	0	1	2	3	1
Warner, 3b.	4	0	1	1	2	0
Barnes, s. s.	4	0	1	0	2	0
Gilligan, l. f.	4	0	0	2	0	0
Kennedy, c.	4	0	0	5	2	0
White, c. f.	4	0	1	2	0	0
McCormick, p.	4	0	0	1	0	1
Totals	36	4	6	27	12	4

CLEVELAND.	T.	R.	1B.	P.O.	A.	E.
Phillips, 1b.	5	0	0	11	0	0
Eden, r. f.	4	0	0	0	0	0
Carey, s. s.	4	0	1	2	4	0
Warner, 3b.	4	0	1	1	2	0
Glasscock, 2b.	4	1	1	1	4	0
Kennedy, c.	4	1	2	5	1	0
Gilligan, l. f.	4	1	1	0	0	0
Strief, c. f.	4	0	1	2	0	0
Mitchell, p.	4	0	0	0	4	1
Totals	37	3	7	22	15	1

Cincinnati	0	0	0	0	0	0	2	2	0—4
Cleveland	0	0	0	0	0	0	0	0	2—2

Earned runs—Cincinnati, 2. Two-base hit—McVey. Bases on balls—Glasscock. First base on balls—Cincinnati, 4; Cleveland, 1. First base on errors—Cincinnati, 5; Cleveland, 4. Struck out—Cincinnati, 6. Double-play—Cleveland, 1. Passed ball—Kennedy, 1. Umpire, Pratt. Time, 2h. 15m.

CINCINNATI vs. STAR.

The Cincinnatis defeated

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

Note.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Sept. 8.

LADIES' LIST.

Audley, Oley
Allen, Georgia(vocalist)
Antonio, Tillie
Archer, Lottie
Aurine, Mlle. (of Azurine & Moore)
Aiken, Mrs. Julia
Anderson, Ad. (n. o. m. Woolwich, Eng.)
Bishop, Mrs. Wm. H.
Beaumont, Nellie (2)
Brennan, Mrs. R. S.
Burton, Minnie(not Minnie Rainforth Burton)
Bidwell, Dollie
Bennett, Lizzie
Bretto, Emma
Bernard, Mrs. Caroline R.
Barnes, Maggie
Belgrade, Adele(of Haverly's Thes., N. Y.)
Beaumont, Stella
Cook, Mrs. Wooda
Coleman, Sister
Clifton, Minnie
Clifton, Violo
Cooke, Millie
Courtland, Helen
Clark, Annie (of J. H. Clark & Co.)
Charpioneer, Lillian
Clanton, Kate
DeLabruyere, Mad. Consuello)
Davenport, Dollie
DeAlve Sisters
DeWitt, Minnie (artist)
DeBurton, Mrs. Harance
D'Alcy, Helen
Ducios, Ninon
Ewers, Mrs. J. (of Belle Circus)

GENTLEMENS' LIST.

Andreas, Chas. (illusionist)
Austin, E. A.
Ainsley & DeForest.
Address, A. (of B. W. P. & W. Min.)
Aumins, Chas. Emma
Admiral Dot
Adair, F. (p. o. m. Edinburgh, Scot.)
Barnum, G. W.
Bracklowell, A.
Buckley, Harry
Butler, C. W. (2)
Bennett, H. (of Parker's Museum)
Benton, Chas.
Barnum's Circus, Manager
Bristol, W. H. (of Forepaugh's Cir.)
Barnum, Mons. H.
Burton, Minnie(not Minnie Rainforth Burton)
Bidwell, Dollie
Bennett, Laura
Bretto, Emma
Bernard, Caroline R.
Barnes, Maggie
Belgrade, Adele(of Haverly's Theatres)
Beaumont, Stella
Cook, Mrs. Wooda
Coleman, Sister
Clifton, Minnie
Clifton, Violo
Cooke, Millie
Courtland, Helen
Clark, Annie (of J. H. Clark & Co.)
Charpioneer, Lillian
Clanton, Kate
DeLabruyere, Mad. Consuello)
Davenport, Dollie
DeAlve Sisters
DeWitt, Minnie (artist)
DeBurton, Mrs. Harance
D'Alcy, Helen
Ducios, Ninon
Ewers, Mrs. J. (of Belle Circus)
Edwards, Lou
Fisk, May (2)
Farren, Ida
Fielden, Mollie
Fielding, Maggie
Florence, Gertie
Grayson, Helen
Grinell, Mrs. (late of Hooken, N. J.)
Griffiths, Louise
Gilmore, Alice 3c.
Howard, Carrie (vocalist) 3c.
Howland, Fannie (vocalist)
Hall, Lillie
Holman, Mrs. Harriet
Heffin, Ella
Hall, Grace (of Gen. Rogers' Co.)
Hamilton, May (of Comique, Wash. D. C.)
Hall, Grace (of Aikens' Co.)
Hall, Minnie
Ifferd, Celia
Ifferd, Bella
Ifferd Sisters (2)
Keens, Irene
Lang, Mrs. Dollie
Leon, Ella (care Carroll & Bell)
Lee, Polly
Lash, Mrs. (musician) 12c.
Jordan, Chas. (late of St. Louis)
Jackson, Hart (p. o. in London, Eng.)
Jerome, Chas. (of Mulleins', Madison, Ind.)
Keyes, Harry
Keane, J. H. (manager)
Kopp, (of Van Amburgh Cir.)
Keller, John
Kane, Geo. (Dutch Joe)
Kelly, John M.
LaMartine, Harry
Lent, Jr., L. B.
Leslie Bros.
Lasky, W. M. (of 4 Aces)
Langdon, Prof. (of Langdon & Lorento, Prof. (of Coup's Circus)
Leslie, Fred. H.
Leslie, Fred. H.
Landis & Steel
Lotz, Oliver(glass blower)
Laiscelle, Lyman
Lewis, John S.
Lorella, T. A.
Lang, Sam
Lewis, Frank
Long, R. (of Forepaugh's Cir.)
Leavitt, M. 2.
Leland, Matt
Lawrence & Louisee
Fowler.
McCullough, John (Irish "biz")
McCarthy, Mark (Irish "biz")
Merritt Bros.
Mack, Dave (of Comique, Watertury)
Mason & Wesley
Markham, H. M.
Mourne, Fred Eugene
Magee, C. (of Mullen & Magee)
Mortimer, G. A. (manager)
Marney, Chas.
Cooper
Mathews, C. C. (2)
Manley, C. B.
Mitchell & Bryant
McWade, Robt.
McCoy, C. S.
McDowell, E. A.
Manager Big 4 Minstrels
Murphy and Mack
Harris, W. C. (of Sprague's Minst.)
Mahoney, Jas. (of Mahoney & Emerson's Min.)
Murphy, J. (of Murphy & Morton)
Marfield, Tom
McFadden, (manager)
Madden, Harry
Mason, Jas. (of Pastor's Co.)
McFlinn, S. (of Harrington's Cir.)
Mankin, G. W.
Mauritius, Chas.
Mitchell, Jos.
Morris, John (p. o. m. London, Eng.)
Mack, Wm. (of Sun Flower Co.)
Newell, U. D.
Newton, Jas. (care John Raine)
Norland, A. J. (2)
Natalie, Mons. (of Strakosch's Co.)
Nichols, Chas. A. (of Barlow, Wilson & Co.)
Oatrin, Frank(vocalist)
Orrin Bros. (4)
Otter, W. (of Sprague's Minst.)
Oliver, J. A.
Orr, Theodore
Phillips, Gus
Pedanto, — (balloonist)
Powers, Jen
Pickert, Willis
Pierce, Jas. (Dutch "biz") (2)
Pearl, C. (of Barnum's Cir.)
Pastor, Wm.
Russell or Berger Family, Sol S.
Ridgely, Edgar
Robinson, Jr., John (circus manager)
Reed, Ed.
Reilly, P. (of Cent. Thea., Galveston)
Riddell, W. A.
Ross, D. (of Ross & Rowe)
Richmond & Von Boyle
Raymond & Murphy
Rankin, W. (of The Rankins)
Rankin, McKee
Ryan, Patrick
Rankin, Jas.
Riches, Ged. (English p.o.mark)
Rugby, Victor (of Novello's Co.)
Richmond & McElreth
Roberson, W. B.
Rowell, C.
Simmells, Prof.
Stamp, R. H. (English p.o.mark)
Swan, C. (Canada)
Stevenson, Ed. (of Emerson's Minst.)
Stuekert, August
Stevens, Ogden 16c.
Sherman, Arthur
Spencer, J.
Sage, Geo. (pianist)
Sanderson, H. (of Stansill, Geo.
Sheldon, Harry
Swain, Sam & Carlisle
Smith, Albert (of Smith & Goodwin(clogging)
Sawyer, C. or Mrs. Sidney, Henry
Sparks, H. A.
Sprague, Arthur
Snow, Lew
Simmons, Charlie
Silverman, S. (British letter)
Thomas, Erwin
Thomas, — (of Thomas' Orch.)
Tyrell, W. (of Dup. & Bon.)
Trunger, J. (of Dan Rice's Cir.)
Tellet, Jas. (of Barnum's Cir.)
Tudor, John
Tinkham, B. A.
Vaughn, Harry
Van Duren, A.
Vanderbilt, Cir.
Wentworth, H. (contortionist)
Watson, Jas.
Warfield, Tom
Winnett, Tommy
West, W. (of Wood, W. F.
Ward, W. Min.
Weller, E. (of Coup's Circus)
Wallace, Bob
West, Ned (comedian)
Wiggins, T. A. (wizard)
Wilton, G. (of J. K. Emmett's Co.) (2)
Wills, Frank
Wood, H. (of Comique, Boston)
Wood, Geo. & Nettie
Woods & Wright (2)
Williams, H. A. B.
Whiting, Chas.
West, Wm. (pantomimist)
Wostlake, J. C.
Whitbeck, Walter S.
Westlake, C. Frank
Williams, — Frank (musical director)
Sec.
Zanfretta, Dody

J. J. R., Philadelphia.—1. We think as you do with reference to the nativity of Mrs. W. J. Sheppard, although having no evidence to support it. 2. In 1875 we reprinted an old bill in which she figured as doing leading business in Ohio, at a time when, as you say, she was in Columbus in 1859. 3. The three "ages" have mystified us, no less than yourselves. 4. Thanks; and glad to hear that fair health continues to abide with you.

BIG FIDDLER, Philadelphia.—1. There is always a difference in the estimates of the value of talent by those who sell and those who buy. You must bear in mind that practically the seller rarely gives the decision. Not having seen you, we cannot say that your act is worth anything at all. 2. Work until you get a reputation, and then dates will come readily. It is not our practice to recommend agents.

PROF. A., Virginia.—1. Charles Vivian is traveling with a "Pinafore" party in the West, and his wife goes along, giving readings when opportunity presents. 2. Taylor pope has head every now and then in the country where you are, but we have not heard from him in some time. 3. Macallister was in Chicago or Cincinnati a few weeks ago, as hopeful as Micawber, but with a better prospect.

J. M. H.—Bobby Newcomb, it seems to us, wrote the long sad-dance "Big Sunflower." Billy Emerson popularized it, even if he was not the first to perform it; and we think that he was, while playing with W. W. Newcomb's Minstrels, at the West. If our surmise is incorrect, we shall hear of it in due time. The song was claimed by three or four different performers over a dozen years ago.

MISS S. C., Troy.—For us to give their routes ahead, except by their request, would be unfair to managers, and from that to the circus the transition is easy and graceful. Jimmy, is the machine in a poetic mood this morning? "To use an Irish phrase, she is *ne plus ultra*." Give her her head, then, and let her run. "Common meter?" No; particular metre.

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And how's the menagerie stand?
How fares the Goddess of Liberty
Likewise the chariot and band?"
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She takes her Maine load in the shore
Of the far-away Pacific Ocean—
And the children are crying for more!"

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And how stands the butcher galore?
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When the circus it goeth his way?
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"The granger looks up at the posters,
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While young Strephon, with hearts all a-beating,
In triumph ride over the hills."

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When the circus it goeth this way?
Oh, why exulteth this good man?
Oh, tell me, ye wild winds, I pray!"
"His limbs doth he rub with being jerked
Of joy at the crowds gathered in;
Would that *all* of us own-ed a circus!
Then how smiling our mouths would be!"

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INTRODUCTORY.

MONDAY, Sept. 8, '79.

We are all here, and more a-coming. Last week brought myriads of us from the seashore and other outlying districts, and the out-of-town season may be set down as ended, much to the dissatisfaction of those resorts which proposed to fight it out on that line all Summer, and even carry the campaign into the sere and yellow leaves of October. The season in the city is now entering upon its incipient stages, with receptions and parties, and kettledrums and weddings, and all those social reunions which help to make life in the fashionable world endurable. Most of our theatres are open, some of them, considering the adverse state of the weather last week, doing remarkably well. Our latest importations, musical, dramatic, and miscellaneous, are already in lines of preparation for the early commencement of their labors. So far the combination-system experiment has done well, judging by the engagement of the Colville Company at Haverly's Theatre, and the appearance of other troupes at the "provincial" theatres. The star feature will be inaugurated at the Standard and Abbey's Park Theatre this week, and the Bandmann opening at the former on the 10th, and Mr. Sothern at the latter on the 8th.....The great theatrical centre of the metropolis is that part of the city lying between Fourteenth and Thirty-third streets, and between Fourth and Eighth avenues. Except for variety entertainments, "down-town" has lost its grip, and it seems like throwing money away to seek to entice the public to the theatrical performance below Fourteenth street, although in the olden days the Bowery and its vicinity enhanced the district between Niblo's Garden and Ann street, and between Broadway and the Bowery. The Eastside has changed the character of its amusements somewhat, the variety theatre and the farmer-garden taking the place of the dramatic temples which used to find such favor on Chatham street and the Bowery. From time to time reports have obtained currency that the glories of the departed days of Chatham and the Bowery revived by the erection of a new theatre in the upper part of the Bowery, but nothing definite has ever been done. It will no doubt be accomplished at no remote day.....Birch, Wambold & Backus, minstrels who have been doing the Eastern elements of the daily press, are booming at their opera-house on Broadway and Twenty-ninth street, and our anxious people are even now, figuratively speaking, bringing derricks and ladders to aid them in getting in through the entrances, as even the doors being denied them, owing to the great rush of mourners. Sable is the only wear in these days of mastodon and other prehistoric minstrels.....Aimee has not done well with her farewell performances in this country. She has given the public time to recover from her previous farewells before she had sprung another upon us; and "Oh, these tears" come not again. There is still a good deal of "go" in her, but her vocal "form" is frequently frequent..... It came like balm to the wounded heart of the public believe balm is ever prescribed for a wounded heart by physicians, but it sounds well, you know], like a schooner to the thirsty navigator, this paragraphic bit of news we have ought to enlist the sympathy and support of compositors throughout the country.....Another eminent author was about to cancel his engagements, but will not do so if he can sell his seven-act tragedy. Perhaps the public would suffer less if he *should* draw off..... Shakespeare must have been off his balance when he wrote beautiful play of "As You Like It," he mixed up a professional wrestler with the society ladies and gentlemen in the cast. He is going to the example set by Sweet William, probably, that athletes are to be received with such favor on the stage at the present day.....Lotta's receipts were not very large during her recent engagement in San Francisco. And she had given them much in the pump, too. Perhaps it was that that pumped them out.....They say that a number of British admirals, captains, and other tarry-toplights are coming over here to man the various "Pinafore" ships about to start on a fresh voyage. In this connection—although we don't see that it has anything to do with it—we might mention that Great Britain's Richard of the Lion Heart has had to take a back seat since America's Richard of the Dead Eye came to the front.....There can be but one "Black Crook." It was made popular through its novelty and the lavish expenditure by Messrs. Wheatley, Jarrett & Palmer in bringing it to the public notice. All subsequent efforts at imitation pale their ineffectual fires before the electric forces which set the great spectacle in motion. Wheatley, Palmer and Barrass—the latter the author of "The Crook"—have all passed away, but their great work lives after them to show how futile are the endeavors of those who pretend to duplicate that marvel of spectacular glory.....That is a very sad story we hear about Jersey City, to the effect that that burg has been sued by a piano-making firm because she has failed to pay the rent due for the pianos used in the public schools. We wish we had been kept in ignorance of this, for it lessens our respect for Jersey City and its rulers. When we come to consider the uses to which those pianos have been put, and the tortures inflicted by experimental "Pinafore" students who occupied them, we feel like cutting away her wharves, and letting the waters of the noble Hudson engulf her forevermore.....Jennie Rusk hit 'em hard last week, at the Broad-street Theatre, Philadelphia, in "The Little Duke." And now the members of the sock and Busk kin claim her as their own. Hooray! Likewise a tiger.....And talking of tigers naturally arouses the memory, would it be unfair to think that to the circus the transition is easy and graceful. Jimmy, is the machine in a poetic mood this morning? "To use an Irish phrase, she is *ne plus ultra*." Give her her head, then, and let her run. "Common metre?" No; particular metre.

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FACT AND FANCY FOCUSED.

Hooker A. De Land, a pressman at Grand Rapids, Mich. claims to have spent three thousand dollars upon the musical education of his wife, who is now the leading soprano at Holy Trinity, this city, and he wants the money back. He proposes to get it from the Rev. Joseph P. Thompson, formerly pastor of the Broadway Tabernacle, this city, whom he charges with having been unduly kind to his wife while in Thompson's employ. This was in 1877, when Dr. Thompson was verging onto sixty-seven years of age. All De Land wants is the three thousand dollars he professes to have spent on his wife's musical education. He says he has written Dr. Thompson to this effect, and informed him that if he does not pay up he must be prepared for the consequences. There is reason to believe that the pressman has not made a good case out of a bad occasion.....The Guitar and Mandoline players, known as the Spanish Students, and who have been brought to this country by W. R. Deutsch, are the party who were recently performing at the Brighton (Eng.) Aquarium. The Duke of Beaufort was present on the 4th, and was so entertained and a dinner given at Delmonico's on the night of the 3d inst. by Mr. Florence. Mlle. Selma Melis is the name of the new concert star Max Strakosch has secured for the United States.....Mark Twain and wife, with their two daughters, reached this city on the 2d inst., after a six months' tour in Europe and a residence of several months in London. Twain's promenade concert at the Seaside Seabeach Palace, Coney Island, on the night of the 4th.....Joseph Wheelock has purchased a play of Fred G. Maeder; and Portland, Me., has the promise of its first production, some time during the current month.....Mary Anderson will this season include "Love" among her other attractions, although the latter, under favor of the unsatisfactory results of her former attempt to play Jane Shore, Miss Clara Morris will try it again this season in a revision of the play.....The Saxony Band of Norwalk, O., on the 30th ult. presented Charles Plunkett the actor, who had been passing the Summer at that place, with an elegant gold-headed cane.....The veteran Jon Childs, who organized the Cincinnati Museum, had just recovered from a severe illness.....John Rarne, Dan Kelly and Lew Simmons, of Rarne's Minstrels this season.....The benefit concert for the widow of John P. Morgan in San Francisco has been postponed from Aug. 27 to Sept. 10.....The drama arrives by the steamer Wisconsin on the 9d inst., were Miss Bella Murdoch, Miss Nard Almayne, Miss Marguerite Bennison, and Messrs. Phillip Beck, Frederick Bock, Foss and Shaffer, Buckley and Bradley, and Ray and Hulet as pupils.....The Mulligan-guard Chowder Lanciers," composed by Dave Braham, was played for the first time in public during the week.

DALY'S THEATRE (Fifth-avenue) is to be opened for the season Wednesday, Sept. 17, when the bill will comprise a new farcial comedy, in three acts, entitled "Newport, or the Swimmer, the Singer and the Cipher," and a one-act comedietta entitled "Love's Young Dream." Commencing early in October, special matinees of "Divorce" are to be given Wednesdays. Among the company, which will include many amateurs, will be Charles Fisher, W. Davidge, Charles Leonard, George Parkes, John Gilbert, George Morton, Harry Lacy, Max Freeman, the Misses Helen Blye, Ada Rehan, Margaret Lanner, Regina Dace (who made her debut in the Grand Opera-house, this city, some months ago), Mabel Jordan, May Bowers, Lizzie Coleman, Catherine Lewis, Estelle Clayton, Georgina Flagg, Miss Fielding, Sydney Nelson, Florence Cecil, and for chorus-singers Minnie Wharton, Isabella Clayton, Sara Lascelles, Dora Knowl on, Emma Hamilton, Blanche Weaver, Ella Bernard, Miss McNeil, Fannie Lewis, Eva Logan and Bessie Justice. E. Mollenhaur is to be the leader of the orchestra. The theatre is to be opened for the inspection of invited guests Sept. 13.

THE STANDARD THEATRE, under the continued management of Mrs. Agnes Wm. Sheppard, is to be opened for the regular season Wednesday, Sept. 10. Mr. and Mrs. Bandmann being the special attractions. They are to act the principal characters in "Narcisse," which will be produced with the full strength, furniture, properties, costumes and music, the last named by Rudolph Bial. The support will be chiefly by an English company, and it includes the following: The Misses Bella Murdoch, C. Adams, Marguerite Bennison, Nard Almayne and Mrs. Sheppard; Henry Aveling, Lawrence Denham, Percy Lyndal, E. S. Gofton, L. S. Outram, Harry Barfoot, Philip Beck, Victor and C. Lobbett. A farce adapted from the German by Mr. Bandmann, and entitled "Our Social Cal Cure," will be performed after the drama. Miss Nard Almayne and Mrs. Eleanor Aiken are also members of the company; but their services are not required at present.

AT HARRY MINER'S THEATRE, an entertainment of a variety nature attracted a large attendance last week. An almost entirely new company appeared, including Scanlon and Cronin in their clever comic sketch entitled "O'Donovan's Victory," the courtship and wedding duets, by Miss Lizzie Wright in the sketches of "The Skeleon Witness" and "A Slippery Day," Mullen and Magee as "The Men of Nerve," Nelson Curry in his gymnastic act on the double bars, Press Eldridge in Ethiopian eccentricities, Stirling and Hall in their juggling specialty act, Tommy and Maud Morrissey in Irish specialties, Albert Duncan in ventriloquism, the Parker Sisters in songs-and-dances, and the Valjean Brothers in feats of jugglery and balancing.

At the Lyceum Theatre attendance continued good last week. The novel attractions included Foster and Hughes in grotesque songs-and-dances; Nellie Germon in motto-songs; Fred J. Huber and Kitty Allvene in their act entitled "Something;" Nellie Boot in popular songs; and Frank and Fanny Davis in Irish specialties; and the concluding sketch of "The Arrival of Weston." Opening Sept. 8: Williams and Sully, Marie Wilton, Grimaldi Zeltner, John O. Hall, Fanny Denham, William A. Jones, Van Munitzy, Jennie Kerns, Sam Norman and Mons. Andrea Watrigano.

THE AMERICAN VARIETY THEATRE was reopened Sept. 1, under the management of Thomas Canary. John McVeigh is the director of amusements, and the opening company included Joe and Annie Burgess, Emma Bretto, Bryant and Saville, Morgan and Mullen, Allie Drayton, Kate Montrose, Andy Butler and the American Four—Pettingill, Gale, Daily and Dove—each appearing in the line of their respective specialties. Jennie Hughes, Kitty Whitland, Healy, Brassell and Ella Saunders, and the Hennessey Brothers open Sept. 8.

THE OLYMPIC THEATRE is to be opened for the season, under the management of F. W. Hofele, Sept. 8, the chief attraction being Miss Jennie Yeamans in the drama of "Mitt."

TWO DOLLARS EACH for orchestra seats, and two dollars each for seats in a portion of the balcony, are the prices at the Fifth-avenue Theatre for the regular season, beginning Sept. 15. This is a steep tariff for any house, but especially so for a theatre which has witnessed so many failures.

AIMEE'S FAREWELLS to America, unabridged, will continue this week at the Fifth-avenue Theatre, for "She's Just a Sweet Bouquet."

JOSEPH MURPHY closed his engagement in the Grand Opera-house Sept. 6, "The Kerry Gow" constituting the attraction to record business. On the occasion of this benefit, Mr. Murphy introduced a number of fresh songs.

REHEARSALS of "My Partner" are daily progressing at the Union-square Theatre, where that drama is to be produced Sept. 15, with Louis Aldrich and C. T. Parsloe in prominent characters.

HAVERLY'S THEATRE has been well filled since our last report, the performances by Colville's Opera-bouffe Company in "The Magic Slipper" proving particularly attractive. Sprightly acting, harmonious music capitally sung, rich costumes, effective scenery, and plenty of pretty girls with shapely figures, are the features which, judiciously blended, have produced this happy result.

WELSH EDWARDS, who contemplated opening the Globe Theatre and renting it to combinations during the season, has given up that intention.

AT THE LONDON THEATRE the company includes the Original Four Planets—McDermott, Sheehan, Kennedy and Clark—Tillie Antonio, Kelly and Weston, Murphy and Shannon, Murphy and Mack, Otto Burbank and Dick Parker. One of the attractions is an afterpiece entitled "Murphy's Wedding day."

THE LYCEUM THEATRE, Chicago, Ill., has been remodeled and refitted, and is offered to stars and combinations. It seats 1,200 persons. See Messrs. Lord & Engle's card.

BOOTH'S THEATRE, under the management of Dion Boucicault was opened for the season Thursday night, Sept. 4, in the presence of a very large audience. During the Summer the auditorium proper has undergone numerous changes, while the various vestibules and staircases remain in their former condition, save that on the lower and balcony floors soda-water fountains have been put in, and that beverage is supplied to such patrons of the theatre as may desire it by pages attired in neat liveries, who also supply iced water free of charge. The other changes may be thus described:

The backs of the auditorium have been covered with new carpets, and, entering the orchestra, we notice that the side walls have been repainted a buff color, devoid of ornament, save at the top, where a portion of the old decoration has been left to form a border. The orchestra circle has been removed and the chairs have been rearranged so that they slope gradually to those in what was heretofore the orchestra proper. Back of the rear row of chairs a light and ornate railing of wire, covered on the top with crimson plush, has been added, which proves a source of comfort to "standees." The two front rows of seats have been replaced by very commodious folding-chairs, for which two dollars are charged. In the corners on either side in front of the private-boxes are small tables, heavily gilt, with marble tops, and several chairs, also gilt. The stage has been brought forward several feet, covering the space heretofore occupied by the band and old-fashioned footlights with green shades now adorn its front. In the centre is an opening in the shape of a fan, for the accommodation of the leader of the orchestra, the members of which occupy a room beneath the stage. They can be seen by the audience through the opening, which is covered by a curtain hung with red fringe, and the dividing panels are decorated in white and gold, while the walls of their room are painted a light blue. The private boxes have been replaced by a curtain of green rep, which hangs in graceful folds, and has at its lower end a heavy silk fringe with tassels to correspond. The wall decoration of the opening has been reduced several feet in height by fitting in at its top a large panel, upon which, on a gold background, is painted an allegory representing, according to the legend painted conspicuously beneath it, "Comedie Humanie" (Human Comedy). The central figure represents a lady with a mirror, surrounded by a number of urchins. The private boxes have been entirely rebuilt to suit this change in the proscenium, there being now four on either side of the stage, and although their ceilings are less lofty than the old ones, they present a neat and cosy appearance. The balcony-fronts, as well as the chairs in the several boxes, are prettily covered with gold, while the walls are hung with red paper, and the curtains are of dark-red silk-plush. The two columns nearest the stage are painted in gray and gilded at their base, while the rest of the proscenium is decorated in white and gold, as are the supporting columns of the balcony-circle. The old folding-chairs have been repainted in white and gold, with a panel in crimson on their backs, and near their tops the old circles of blue, with the numbers set in brass, have been retained. On the balcony-circle the changes are less apparent, but the iron-work of the chairs and the columns have been repainted in white and gold, and the entire front of the down-projecting circle above it has been ornamented with panels of crimson. The wire work, fronts of all the boxes, reveals, refurbished and painted, the heavy ornamented works that appear at intervals have been gilded. The third tier, or family circle, as it is now known, has been left as it was, save that it has a parallel line with the tier below it. These alterations not only make the theatre look smaller in size, but give it a bright and cheerful appearance. The number of orchestra seats have thus far been reserved for the accommodation of those persons who purchase admission tickets only, and the arrangement appears to be a very satisfactory one, manifested by the ushers politely informing all persons who may be standing on the lower floor that they can be furnished with seats by the payment of a certain amount, which information is frequently repeated if advantage is not taken of it at once. On the opening night only those persons who held tickets of admission to the orchestra could gain access to the theatre through the principal entrance on Twenty-third street, all others being compelled to enter from Sixth avenue, by way of the passage leading from the lower vestibule to the balcony-circle was surrounded by an iron railing, and it could be reached only from the aforementioned passage. The following night, however, the railing was not used. The official programme for the theatre, entitled "The Bouciault," does not contain the names of the cast for the opening night. The opening attraction was a drama in four acts by Dion Boucicault, entitled "Rescued, or a Girl's Romance," which was then acted for the first time on any stage, the cast being thus:

The Earl of Mount Audley, Lord Lytton	Blind Biddy....Mrs. C. Rush
Lady Sibyl Ferrers, Miss Rose Coghlan	Jane Garside, Miss M. Prescott
Ruskov....Mr. Harkins	Margie....Miss L. Kelsey
John Weatherby, J. C. Clayton	Mme. Aurelie, Miss F. Eytinge
Jerry Tarbox....D. Murray	Mme. Aurelie,
Mr. Manfold, G. P. De Vere	Dickie, a newsboy, Miss N. Mortimer
Phoenix O'Reilly, Miss A. Gilman	Cooley....Mr. Mortimer
John Broughan	Buster....Miss Lillott
Widicoff....W. Herbert	Checkers....Miss Stewart
Silver....Mr. Wilkes	Servant....W. G. Mordaunt

While it may be urged that all of its incidents have heretofore done service on the dramatic stage, it may be said that the author has woven them together so skillfully that the result is an interesting and effective drama; how much of a class that will please the patrons of this theatre time only can determine. The dialogue, although somewhat too prolix, is at times literally sparkling with ringing epigrams and brilliant retorts, and the characters are well drawn. The story of the drama may be thus told:

The action takes place in London, Eng., at the present time. The condition of affairs at the opening of the drama stands thus: Captain Derby Sterling, R. N., has returned from India, and is visiting the Earl of Mount Audley on the racecourse, thus reducing that nobleman and his only child, Sybil, to beggary, as Sterling has been for many years, the reputed dead, leaving a will by which he bequeathed the estate to Sybil on condition that she marries his friend the Count Ruskov, or, refusing to do so, forfeits to the Count one-half of the estate. Count Ruskov had arrived at Mount Audley with a copy of the will, and made known its contents to Sybil, who, although she is devotedly attached to her father, who desires to keep the property entire, consents to marry the Count, and, to enable him to pay off a mortgage of $50,000 upon some of the estate, gives him that promise in writing. The drama opens in the office of Mr. Manfold, a lawyer, who is expecting a visit from Sybil, who, however, is forestalled by the arrival of Sterling, who, in company with Sternhold's will, Just prior to the Count's arrival John Weatherby, a locomotive engineer, and Jerry Tarbox, a gardener, call to pay the former a visit to ascertain what progress had been made in obtaining a patent for a new swing-bridge, which Weatherby has invented. At neither Weatherby nor Tarbox has sufficient money to pay Manifold his fee for the services rendered in connection therewith. O'Reilly, a kind-hearted detective, who has been placed at a neighboring desk to overhear the conversation which is carried on between the lawyer and his clients, learns the impecunious condition that Weatherby is in, and quietly informs the lawyer that he will advance the necessary amount himself. The arrival of Count Manfold, being assured of his fee, addresses Weatherby, and, at that moment a servant announces the Count's arrival, requesting that he may be shown into the office for a brief time into an adjoining apartment, which they do. A somewhat stormy interview takes place between Manifold and the Count, the latter refusing to grant him respite, as he believes the will to be a forgery, and points out to the Count three very suspicious circumstances connected with it. The latter, with great assurance, apparently explains away Manifold then states that there are other heirs, who may contest the will—John Weatherby, Dick Jerry Tarbox, Foss and Shaffer, Buckley and Bradley, and Ray and Hulet as pupils. "The Mulligan-guard Chowder Lanciers," composed by Dave Braham, was played for the first time in public during the week.

DALY'S THEATRE (Fifth-avenue) is to be opened for the season Wednesday, Sept. 17, when the bill will comprise a new farcial comedy, in three acts, entitled "Newport, or the Swimmer, the Singer and the Cipher," and a one-act comedietta entitled "Love's Young Dream." Commencing early in October, special matinees of "Divorce" are to be given Wednesdays. Among the company, which will include many amateurs, will be Charles Fisher, W. Davidge, Charles Leonard, George Parkes, John Gilbert, George Morton, Harry Lacy, Max Freeman, the Misses Helen Blye, Ada Rehan, Margaret Lanner, Regina Dace (who made her debut in the Grand Opera-house, this city, some months ago), Mabel Jordan, May Bowers, Lizzie Coleman, Catherine Lewis, Estelle Clayton, Georgina Flagg, Miss Fielding, Sydney Nelson, Florence Cecil, and for chorus-singers Minnie Wharton, Isabella Clayton, Sara Lascelles, Dora Knowl on, Emma Hamilton, Blanche Weaver, Ella Bernard, Miss McNeil, Fannie Lewis, Eva Logan and Bessie Justice. E. Mollenhaur is to be the leader of the orchestra. The theatre is to be opened for the inspection of invited guests Sept. 13.

THE STANDARD THEATRE, under the continued management of Mrs. Ag

"BOULOGNE" IN BOSTON, MASS.—Our correspondent, under date of Sept. 7, thus reviews dramatic affairs in the modern Athens:

The weather during the greater portion of the past week was decidedly unfavorable to indoor amusements, the dog-day heat and the rain together keeping many from attending. The novelty of the week was the presentation for the first time in America of F. C. Burnand's comedy in three acts of "Boulogne," and, with the promise of its success in both France and England, it ought to have made a greater hit than can be recorded. It can be classed in the same category of which "Forbidden Fruit," "Baby" and "Pink Dominos" are types, and it is manifestly inferior to any of those works; but it has the merit of being clean and harmless, though rather that after the high seasoning set before us in the plays mentioned. The distribution was: Gregoire, proprietor of bathing machines, D. J. Maguinnis; Count Nevarieki, a Polish diplomat, Leslie Allen; Hon. Tom Flimlesh, "swell," with plenty of money to waste, W. H. Lytell; Mr Bazgaldy, a fierce North Briton, John T. Craven; Deshlettes, the Count's secretary, Gene Wiley; Maiville, head waiter at restaurant, Boulogne, H. Spencer; Louis, second waiter at restaurant, Boulogne, Arthur Moulton; Head Superintendent (New Hotel, Paris), Frank Morrone; Francois, waiter at New Hotel, Paris, E. F. Curtis; Grether, legal official, E. H. Young; Countess Nevarieki, Miss Dickie Lingard; Mme. Fest, Mrs. H. Mainwyer; Polly, the Countess' English maid in Paris, Miss Gertie A. Blanchard; Annette, the Countess' maid at Boulogne, Miss Fannie Dudley. To properly present the comedy actors of the latest modern school are absolutely necessary to give effect to the mercurial nature of the characters; and while the cast employed expert and capable performers in certain lines, their efforts were nearly void because generally were out of their proper element. Neither of the characters of Tom Flimleigh and Gregoire is strictly a low-comedy role, and the principal exceptions to be taken to the interpretations given by Mr. Lytell and Mr. Maguinnis were an exaggeration, or, perhaps, that effort was noticeable in their acting, when there should have been an entire absence of it. Miss Dickie Lingard, to whom the chief female character fell, we may say that her individuality was hardly strong enough. She was seen at her best in the disguise of Zulu, the Flying Wonder, in the second and last acts. Mr. Allen labored with the Polish politician, though in make-up and dress he presented a fair characteristic appearance. Mr. Craven acted the fiery Mr. Baggaldy with so much spirit as to make his brief scenes in the first act very enjoyable, and Gene Wiley as a bechilled secretary was amusing. Miss Blanchard, a most promising amateur, acted Polly with a spirit which spoke well for her native capacity, and the remaining unimportant parts were carefully attended to. The comedy was nicely mounted with new scenery painted by Charles S. Getz, and the boudoir of Mlle. Zulu in the second act was tastefully and richly set. During the absence of Napier Quirke in the entr'actes, the orchestra, led by Mr. H. Wadsworth. Business for the week was only fair. "Boulogne" will receive its last performances during the present week, and will be succeeded by the farce of "The Gaythornes" 15, opening of the regular season, with F. S. Chanfrau in "Kit." The Gaiety Theatre reopened for its second season, under the continued management of J. Wentworth, Sept. 1, with "Miss." Miss Annie Pixley, as before, assuming the title-role. Since its production at this theatre in November last visible changes are noticeable in the play, all for the better. The part of the Judge has been strengthened and made more prominent, and the action is condensed and lively, which causes it to move more rapidly and evenly. Miss Pixley's greatest charm is in her superior vocalization, which, as before, is one of the strongest attributes of the drama, while her acting is still as brusque as ever. The songs in the first act, "The Cows are in the Corn" and "The Tyrolean Ditty" as in the past, she was assisted by Murray Woods, and the drinking song from "Giroflé-Girofla," given in the last act, which was twice demanded, were equally well rendered. The support, by John E. McDonough and Robert Fulford, was, as before, praiseworthy and satisfactory. Part of Judge Beauchamp Bedlow, Benjamin G. Rogers made his first appearance in a speaking part of the last here he was a member of Henry C. Jarrett's company of the Boston Theatre, in 1864-65, when he was a popular representative of old men. The rest of the work was by Mr. Frank Kilday, William F. Johnson, H. Hays, Laura Linden (an actress who has long been absent from us) and Miss Sumner, who was mainly responsible for large audience was present the opening night, and during the remainder of the week the theatre was crowded. 15, Frank P. Bowers' company, 16, Miss Bruce, the veteran doorkeeper, who since 1854 has officiated in the same and other front-of-the-house capacities at the National, Howard, Continental, Selwyn's and Theatre Comique, at the old National Theatre, and F. Muller, another of the manager's trusted officials, presided over the orchestra. . . . A large audience was in attendance at the Park Theatre on the evening of 1, when Rice's Surprise Party gave their sixty-fifth and last performance of their season to Boston. The bill comprised Off—"Hiss and Miss Mazurka by the orchestra, led by the composer, E. E. Rice; "Dolores Captivated Me" and "Strolling Through the Woodlands," sung by Alice Atherton; the school-room scene from "Babes in the Wood" and selections from "Evangeline," 2 and rest of the week, "The Banker's Daughter" was reproduced by the Union-square Theatre Company, with Mrs. Louis James, Frank Mordaunt, Miss Ellie Wilton and little Celia McCarthy assumed the roles previously filled by Harold Forsberg, Miss Sara Jewett and John A. Lane. The company has been greeted by large audiences. Miss Wilton's debut was successful, and after the first touch of coldness had worn off she met with decided marks of approval. The engagement of the Union-square Company will continue one week longer, during which they are to act "Mother and Son." 22, commencement of the regular season, with the Park Theatre Company, in "The Palace of Truth," being its second week at the Boston Museum "The Danichefs" has drawn well, considering the opposition of the elements. A change in the cast was necessary, owing to a serious and painful accident which befell Mr. Graham late in the evening of Aug. 30. Between the third and fourth acts of the play, while standing on a balcony for escape at the rear of the theatre and reaching over, he displaced a board which formed part of the flooring, and fell about twelve feet, striking upon a window-sill and shattering one of the bones of his ankle. Although badly bruised by the fall, he pluckily finished the part amid great suffering, the business of the scene being altered so as to obviate the necessity of his leaving the stage. His absence will be necessary the coming week. J. B. Mason, who played Paul Danichefi, assumed the part, and on the evening of 8 Mr. Mellbourne acted Paul. Dr. Koureff being sustained by G. A. Schiller. "The Danichefi" will be acted for the last times the present week, and on the two novelties will be given—"Ici" and "A Fool and His Money"—both for the first time in this country. . . . . The Globe Theatre is still closed, with no prospect of its speedy reopening. Stockton's company left the house, but not enough to throw open its doors, owing to the difficulty of adjusting matters with the different owners. A compromise has been effected with a bright to allow of the extension of a store on Essex street, owned by Mr. Morse, who is also part proprietor of a portion of the land covered by the theatre. Mr. Morse claims that so excellent a piece of theatrical property should be allowed to eat its own head off. . . . The Dudley-street Opera-house was privately opened for inspection evening of 1, a personal friend of the owner, N. J. Bradley, of the manager, Fred Stinson, and a sprinkling of newspaper men being present. It will be publicly opened on the 8th when Murphy's Miniature Opera Company will be in "Pinafore." The house seats exactly seven hundred and one people. . . . . J. Cheever Goodwin has been engaged by Manager Henry E. Abbey as press-agent and treasurer of the Park Theatre, New York. Mr. Goodwin will immediately enter upon his duties. . . . John Gilbert and Manager A. M. Palmer have been in Boston the past week. . . . Frank A. Tannehill, Jr., of the Harvard Dramatic Club and a promising amateur, will be a member of the Boston Theatre stock company the coming season. . . . J. J. Sullivan will play the Parson in McKee Rankin's comedy of "Daniel" Combination this season. . . . William J. Florence has accepted a new play, written by B. E. Woolf, called "A Million." . . . . Tony Denier's "Humpty Dumpty" will shortly commence an engagement at the Gaiety Theatre. . . . John P. (Yankee) Addams will issue the coming Fall a volume of personal experiences and reminiscences of a long career, which he entitles "Fifty Years on the Stage." . . . Miss Josephine Laurens is so ill at the residence of Louis Aldrich, in this city, as to render a doubtful if she will appear at Chase's Union-square Theatre, New York, when the new drama of "My Partner" shall be produced. . . . Miss Fanny Morant is in correspondence with Manager Field of the Boston Museum in relative to an engagement at that theatre. . . . Charles Reade's version of "L'Assommoir" will be produced at the Boston Theatre at the termination of the engagement of the Royal Opera Company. . . . Miss Adelaide Detchon, the new juvenile lady of the Boston Theatre, will give readings the coming season, under the auspices of the Redpath Lecture Bureau, when her duties as an actress will permit. . . . Miss Ellen Wright, a former actress of this city and daughter of Elizur Wright, will be attached to the Common Sense Literary Bureau of Milwaukee, Wis., the coming season.

THERE ARE TWO LADIES on the dramatic stage whose names are so nearly alike that much confusion arises. We refer to Miss Lawrence and Miss Aida Lawrence, and we think it would be advisable for one of them to change her name, possibly by the addition of a middle name. Miss Aida Lawrence, we are informed, is starring with J. C. Turner's Company, and Miss Aida Lawrence informs us that she does not go with Geo. Pike's Company, but was to have opened in the Lyceum, Chicago, Ill., Sept. 9, supporting Lotta.

THE CORINTHIAN ACADEMY OF MUSIC, Rochester, N. Y., is to be opened for the season Sept. 8, under the management of E. F. Benton, formerly manager of the Park Theatre, Rochester. The Park Theatre Comedy Company has been selected to give the inaugural performance, and will produce "Engaged." Our correspondent writes:

This temple of amusement, complete and elegant in every respect, which for the past few months has been in the country, and no expense or labor has been spared by the owner, Samuel Wilder, to make it such. The location is one of the best in the city, being the well-known Corinthian Hall building. Entering on Exchange place by a broad, easy staircase, we find the ticket-office, ladies' dressing-rooms and lobby, the floor of which is of handsome Minton tiles, with wainscoting of oiled cherry. Two broad staircases lead to the rear of the auditorium, which is of liberal size and elegantly finished, with seating capacity of this floor is about 700, and is so well arranged that a fine view of the stage can be seen from the most remote seats. Large mirrors are plentiful on both sides of the auditorium. The ceiling is frescoed in crimson satin, with gold borders, and from the centre of them stand out crystal chandeliers. The effect when the gas is lighted is beautiful. The proscenium boasts of much of elegance, the satin lambrequins, lace curtains, etc., being of the best. The stage is commodious, and is well stocked with new scenery from the brush of Louis Lenord. In the modern improvements in the way of stage-fixtures have been adopted, and the profession will find many conveniences not commonly found in theatres outside of the metropolis. The gallery, which rests on small iron pillars, has a seating capacity of about 600, and is fitted up in keeping with the rest of the theatre. The building is heated by steam and lighted by electricity. Ample means of exit have been made, so, if necessary, the whole house may be emptied in a very few moments. The Grand Opera-house is to open for the season Sept. 11, under the management of Jay Rial, when Mary Anderson is to appear as Julia in "The Hunchback." During the Summer months it has been altered and frescoed, and the addition of a new gallery has been made which increases the seating capacity of the house about 300.

THE MURRAY DRAMATIC COMPANY are now organized, includes J. H. Huntley, proprietor; H. E. Wheeler, business-manager; Joseph Frank, treasurer; Geo. A. Florance, musical director; Geo. B. Burrell, stage-manager; C. T. Pendleton, John Burton, Walter Owen, W. Layton, H. Osgood, T. E. Denker, L. B. Grissel, John Russell, J. Cupell, the Misses Florence, Emma Frank, Maggie Dunning, Annie Burton and Sadie Williams. Route: Franklin, Ky., Sept. 11, 12, 13 (fair), Fayetteville, Tenn., 15 (fair week), Opera-house, Nashville, 22, 23, 24, Columbia 25, 26, 27 (fair), Clarksville 29, 30, Oct. 1.

WM. ERSKINE, pantomimist and comedian, advertises that he will be at liberty Oct. 1.

JOSEPH JEFFERSON and Combination played "Rip" in Cumberland, Md., Sept. 1, Wheeling, W. Va., 2, Newark, O., 3, Chillicothe 4, Springfield 5, Columbus 6. They open in Cincinnati 8, for one week.

THE KENDALL COMBINATION play in Stuart, Ia., commencing Sept. 8, one week, Newton 15, Winterset 22, Mount Pleasant 29, one week, all fair-dates. T. B. Stafford is business-agent. His permanent address is care of this office.

AT THE PARK THEATRE, Brooklyn, the inaugural week of the season was marked by very fair business, the attraction was "The Banker's Daughter" by J. W. Collier's Combination. Miss Wainwright, Mr. Levick and Louis James deserve especial commendation. This week the Richmond & Von Boyle Comedy Company appear in "Our Candidate." . . . . At the Olympic this week the sensational drama of "The Swing Fox," in which O. B. Collins appears, is to be given, in addition to "The Dead Witness."

THE SEASON at the Opera-house, St. Louis, Mo., was inaugurated Sept. 1 by Miss Lina Tettenborn and M. W. Fiske and company in "Tina." Business was rather light. 8, John Dillon and company in "Our Next President."

GUS WILLIAMS and troupe in "The German Senator" is to appear in Springfield, Mass., Sept. 8, Holyoke 9, Westfield 10, Lowell 11, Portland, Me., 12, 13, Portsmouth, N. H., 15, Manchester 16, Lawrence 17.

THE LINCOLN FOLLY COMPANY, a new organization, includes Dickie Lingard, Amy Ames, W. H. Lytell, Thomas H. Burns, Harry Josephs and others. They will open at the new Dudley-street Opera-house, Boston, Mass., Sept. 15, and afterwards in Philadelphia.

THE AUTHORESS of the novel of "Uncle Tom's Cabin," Mrs. Harriet Beecher Stowe, saw the dramatization of it performed at Nahant, Mass., Sept 4, by Farrar & Clarke's Company. The same combination is billed in Ipswich, Mass., 8, Peabody 9, East Bridgewater 10, Bridgewater 11, Middleboro 12, Wareham 13.

M. M. WHELAN, late advertising agent at the Boston (Mass.) Museum, will go in advance of Norcross' Fifth-avenue "Pinafore" Combination.

MCDONOUGH & FULFORD'S "M'LISS" COMBINATION are to appear in Milford, Mass., Sept. 15, Woonsocket, R. I., 16, Providence 17, 18, 19, 20, Lawrence, Mass., 22, Lowell 23, Haverhill 24, Chelsea 25, Gloucester 26, Lynn 27, Holyoke 29, New Haven, Ct., 30.

"OUR CANDIDATE," the now well-known farcical political comedy given by the Richmond & Von Boyle Comedy Company, was the attraction on the occasion of the opening of the Arch-street Athenæum (late Museum), Philadelphia, under the management of A. F. Stedwell, Sept. 1. It ran throughout the week to fair houses. Harry G. Richmond as Josephus Grimwig, Our Candidate, and Acland Von Boyle as Shang-Hi the Chinaman, Our Coming Citizen, caused uproarious mirth, being aided and abetted by Alfred McDowell, J. S. Drew, Bob Harrison, Henry L. Bascomb, Fred Julian, George Wood, Foster Conyers, Isadore Cohen, T. L. Hodges, T. T. Wilson, Frank V. Shaw, T. R. Chadwick, T. Harry Widemall, Florence Stover, Mrs. S. K. Chester and Jennie Fisher. The attraction for the current week will be "Pinafore" by a company composed entirely of Philadelphia juveniles. This is totally distinct from the regular juvenile operatic company connected with the establishment, which will appear later in the season, and which is composed of the very best juvenile talent to be found in New York and Philadelphia. The regular season opens 15, when Offenbach's opera "The Rose of Auvergne" will be given by a full operatic stock company comprising Mlle. L. Ellani, prima-donna soprano; Miss May Selvie, Miss May Everett, soprani; Miss Mary Meyers, alto; G. R. Palma, first-tenor; Dudley Howard, second-tenor; and Geo. R. Allison, baritone, followed by Planquette's play of "Old Soldiers," presented by a dramatic stock company comprising Miss Phosa McAllister, leading lady; Miss Marian Booth, leading juvenile; Miss Connie Thompson, walking lady; Miss Aggie Wood, chambermaid; Hart Conway, leading gent; Ogden Stevens, juvenile; Mr. Forrester, comedian; Mr. Harshorn, heavy; J. L. Saphore, old-man and stage-manager, and Mr. Backus, utility. This opening bill will be followed by the production of Sardou's "A Scrap of Paper." Both the dramatic and operatic companies have been engaged for the entire season, it being the intention of the management to present an opera and a play at every performance, except when the juvenile opera company appears, when they will present such operas as "Patinitza," "The Little Duke," "The Bohemian Girl" etc., occupying the entire evening, the two adult companies playing upon the road meanwhile. Notwithstanding the improvements already made in the house, during the current week new parlor arm-chairs of an elegant and expensive kind will be placed in the two front rows of the balcony, in which part of the house an additional row of seats will also be placed. It is contemplated to convert the large room which you enter as you leave the balcony—and which, when the house was a museum, was used for the display of curiosities—into a cafe for ladies and gentlemen.

"ANDRE FORTIER," by Victorien Sardon, was produced at the Walnut-street Theatre, Philadelphia, for the first time in that city, by Tompkins & Hill's Boston Theatre Company, Sept. 1, on which date the Walnut inaugurated its Fall and Winter season of 1879-80. "Andre Fortier" has already been described in THE CLIPPER, so it would be superfluous to speak of it in detail at this time. It certainly affords fine scope in the scene-painter and the machinist, and these gentlemen have not neglected their opportunities. It ran throughout the week to moderate business, and was cast thus: Andre Fortier, a Frenchman, Edward J. Buckler; Zepherin Pongasse, a thief, Walter Lawrence; Bonbonnet, Gaetan Ladrone, M. M. Price; Don Albarado Carvajal, a Mexican refugee, Edwin Varrey; Simon Fortier, Andre's father, J. Jordan; St. Lubin, a young French prodigal, A. Z. Chipman; Labastide, an innkeeper, S. E. Springer; Joneau, H. Lewis; Oliver, H. E. Chase; Jean Marie, F. V. Backus; the Alcalde, H. E. Lamont; Marius, a volunteer, S. Spencer; Pierre, E. H. Young; Antoine, Chas. Addison; Guilliame, J. W. Taylor; Esquero, H. Gardner; Pacheco, C. Davis; Marianna, daughter of Carvajal, Mrs. Thos. Barry; Eva, a cocotte, Miss Sallie Hinsdale; Miss Maria Carmelite, Marianna's attendant, Miss Clara Bell. "Andre Fortier" continues this week, to be followed by Colville's Folly Company 15, Smith & Mestayer's Tourist Combination 22, "Black Crook" 29, for three or four weeks, and then Nellson. . . . . Geo. W. Wessells, a member of the company at this house last season, is engaged with Fanny Davenport for 1879-80.

JOHN A. STEVENS and his "Unknown" Combination opened the season at the New National Theatre, Philadelphia, Sept. 6, in Mr. Stevens' play of "Unknown." The star, of course, appears in his familiar impersonation of Harold the Unknown, the remainder of the cast being: Jack Salt, W. H. Bailey; Albert Stormking, A. H. Stuart; Dr. Richard Drinkton, R. Delmore; Arnold Tyson, G. R. Sprague; Jimmy, Geo. F. Ketchum; Pat, Chas. R. Hawkins; Mr. Wayne, company manager, Wallace Newton; Mrs. Arthur Williams, Bessie Merribright, Miss Lottie Church; Louise, Miss A. Griffiths; Annette, Miss Ida Joyce; Sarah, Miss Louisa Gilman. A large audience was present, and "Unknown" is announced for the current week. . . . . Scanlon and Cronin come 15 in their play of "O'Neil," by C. L. Clifford.

THE NATIONAL THEATRE, Washington, D. C., is to be opened for the season Sept. 8. The Hermann Combination will be the attraction, to be followed 15 by the Mordaunt and Boniface Combination in Shakespeare's "Richard III." Albaugh is business manager; Sam'l. G. Kinsley, business-manager; W. H. Rapley, treasurer; John Townley, assistant treasurer; Chris. Arth, leader of orchestra; H. Clay, Wm. H. Romaine, Ernest Betz and John S. Riordan, doorkeepers; H. Clay Douglass, R. Wade and J. R. Reed and W. Creamer, ushers; Henry Gross, machinist; M. Prime, property-man; and James Parker, engineer. The prices of admission will be: Orchestra-chairs, $1; orchestra-circle, 75 cents; dress-circle, 50 cents. Secured seats in each circle, 25 cents extra; any seat, 25 cents; private boxes, $5 and $10. The following stars and combinations are under contract to appear: Strakosch Italian Opera, Emma Abbott English Opera, John McCullough, Lawrence Barrett, Mr. Sothern, Maggie Mitchell, Union-square Theatre Company, Mr. and Mrs. Florence, Rice's Surprise Party, Fanny Davenport, Ada Cavendish, Mr. and Mrs. McKee Rankin, Robson and Crane, Mary Anderson, Kate Claxton, Lotta, the Tourists, Ada Richmond, Oliver D. Byron, Frank Frayne, New York Park Theatre Company, Robt. Frazer and the Foys, Jos. Murphy, Milton Nobles and Jos. K. Emmet.

THE LELAND OPERA-HOUSE, Albany, N. Y., was tenanted Sept. 1, 2, 3, by the Dora Gordon Steele Combination in a piece called "Hallow E'en," or, as it was termed on the bills, "a musical farrago." Our correspondent remarks: "To review this production at length would be a waste of time. It contains fine scope in the scene-painter and the machinist, and these gentlemen have not neglected their opportunities. It ran throughout the week to moderate business, and was cast thus: Andre Fortier, a Frenchman, Edward J. Buckler; Zepherin Pongasse, a thief, Walter Lawrence; Bonbonnet, Gaetan Ladrone, M. M. Price; Don Albarado Carvajal, a Mexican refugee, Edwin Varrey; Simon Fortier, Andre's father, J. Jordan; St. Lubin, a young French prodigal, A. Z. Chipman; Labastide, an innkeeper, S. E. Springer; Joneau, H. Lewis; Oliver, H. E. Chase; Jean Marie, F. V. Backus; the Alcalde, H. E. Lamont; Marius, a volunteer, S. Spencer; Pierre, E. H. Young; Antoine, Chas. Addison; Guilliame, J. W. Taylor; Esquero, H. Gardner; Pacheco, C. Davis; Marianna, daughter of Carvajal, Mrs. Thos. Barry; Eva, a cocotte, Miss Sallie Hinsdale; Miss Maria Carmelite, Marianna's attendant, Miss Clara Bell. "Andre Fortier" continues this week, to be followed by Colville's Folly Company 15, Smith & Mestayer's Tourist Combination 22, "Black Crook" 29, for three or four weeks, and then Nellson. . . . . Geo. W. Wessells, a member of the company at this house last season, is engaged with Fanny Davenport for 1879-80.

JOHN A. STEVENS and his "Unknown" Combination opened the season at the New National Theatre, Philadelphia, Sept. 6, in Mr. Stevens' play of "Unknown." The star, of course, appears in his familiar impersonation of Harold the Unknown, the remainder of the cast being: Jack Salt, W. H. Bailey; Albert Stormking, A. H. Stuart; Dr. Richard Drinkton, R. Delmore; Arnold Tyson, G. R. Sprague; Jimmy, Geo. F. Ketchum; Pat, Chas. R. Hawkins; Mr. Wayne, company manager, Wallace Newton; Mrs. Arthur Williams, Bessie Merribright, Miss Lottie Church; Louise, Miss A. Griffiths; Annette, Miss Ida Joyce; Sarah, Miss Louisa Gilman. A large audience was present, and "Unknown" is announced for the current week. . . . . Scanlon and Cronin come 15 in their play of "O'Neil," by C. L. Clifford.

THE NATIONAL THEATRE, Washington, D. C., is to be opened for the season Sept. 8. The Hermann Combination will be the attraction, to be followed 15 by the Mordaunt and Boniface Combination in Shakespeare's "Richard III." Albaugh is business manager; Sam'l. G. Kinsley, business-manager; W. H. Rapley, treasurer; John Townley, assistant treasurer; Chris. Arth, leader of orchestra; H. Clay, Wm. H. Romaine, Ernest Betz and John S. Riordan, doorkeepers; H. Clay Douglass, R. Wade and J. R. Reed and W. Creamer, ushers; Henry Gross, machinist; M. Prime, property-man; and James Parker, engineer. The prices of admission will be: Orchestra-chairs, $1; orchestra-circle, 75 cents; dress-circle, 50 cents. Secured seats in each circle, 25 cents extra; any seat, 25 cents; private boxes, $5 and $10. The following stars and combinations are under contract to appear: Strakosch Italian Opera, Emma Abbott English Opera, John McCullough, Lawrence Barrett, Mr. Sothern, Maggie Mitchell, Union-square Theatre Company, Mr. and Mrs. Florence, Rice's Surprise Party, Fanny Davenport, Ada Cavendish, Mr. and Mrs. McKee Rankin, Robson and Crane, Mary Anderson, Kate Claxton, Lotta, the Tourists, Ada Richmond, Oliver D. Byron, Frank Frayne, New York Park Theatre Company, Robt. Frazer and the Foys, Jos. Murphy, Milton Nobles and Jos. K. Emmet.

THE LELAND OPERA-HOUSE, Albany, N. Y., was tenanted Sept. 1, 2, 3, by the Dora Gordon Steele Combination in a piece called "Hallow E'en," or, as it was termed on the bills, "a musical farrago." Our correspondent remarks: "To review this production at length would be a waste of time. It contains fine scope in the scene-painter and the machinist, and these gentlemen have not neglected their opportunities. It ran throughout the week to moderate business, and was cast thus: Andre Fortier, a Frenchman, Edward J. Buckler; Zepherin Pongasse, a thief, Walter Lawrence; Bonbonnet, Gaetan Ladrone, M. M. Price; Don Albarado Carvajal, a Mexican refugee, Edwin Varrey; Simon Fortier, Andre's father, J. Jordan; St. Lubin, a young French prodigal, A. Z. Chipman; Labastide, an innkeeper, S. E. Springer; Joneau, H. Lewis; Oliver, H. E. Chase; Jean Marie, F. V. Backus; the Alcalde, H. E. Lamont; Marius, a volunteer, S. Spencer; Pierre, E. H. Young; Antoine, Chas. Addison; Guilliame, J. W. Taylor; Esquero, H. Gardner; Pacheco, C. Davis; Marianna, daughter of Carvajal, Mrs. Thos. Barry; Eva, a cocotte, Miss Sallie Hinsdale; Miss Maria Carmelite, Marianna's attendant, Miss Clara Bell. "Andre Fortier" continues this week, to be followed by Colville's Folly Company 15, Smith & Mestayer's Tourist Combination 22, "Black Crook" 29, for three or four weeks, and then Nellson. . . . . Geo. W. Wessells, a member of the company at this house last season, is engaged with Fanny Davenport for 1879-80.

GOTTHOLD'S "OCTOROON" COMBINATION opened the season at the Royal Opera-house, Toronto, Ont., Sept. 1. The piece was presented with new scenery, and a cast comprising J. N. Gotthold as Salem Scudder, L. R. Stockwell as Pete, Frank Losee as McCloskey, Allen Halford as George Peyton, and Miss Florence Elmore as Zoe. The attendance has been large. Route: Toledo, O., 8 (fair week), Acton 15, Springfield 16, Chillicothe 17, Zanesville 18, Columbus 19, 20, Grand Rapids, Mich., week of 22. . . . . Miss Jane Coombs appeared at the Grand Opera-house during the week of Sept. 1 in a round of legitimate characters to only small audiences. "The School for Scandal" was presented Sept. 1, 2, 5, "The Lady of Lyons" 3, "The Hunchback" 4, "Camille" matinee and "London Assurance" evening 6. Her route is Hamilton 8, St. Catherines 9, London 10, 11, Detroit, Mich., 12, 13, Port Huron 15, Flint 16, East Saginaw 17, and Bay City 18.

AT THE METROPOLITAN THEATRE, Minneapolis, Minn., "The Colleen Bawn" was presented Sept. 1, 2. "The Three Guardsmen" 3, 4, and "The Streets of New York" 5, 6. Business during fair-week was large. . . . . Rice's "Evangeline" Company opened a season of one week in the Academy of Music Sept. 1. "Evangeline" was given 1, 2, 3, and "Conrad the Corsair" 4, 5, 6, including matinee. The attendance was very large, and the entertainments were satisfactory. Route: St. Paul 8, 9, 10, Waterioo, Ia., 11, Cedar Rapids 12, Rock Island, Ill., 13; then Chicago, for three weeks.

THE SEASON in Portland, Me., opened Sept. 1 with Hardy's Juvenile "Pinafore" Troupe for three nights and matinee, to splendid business. The attractions announced are Gus Williams and company 12, 13, Jos. Wheelock and a company 15, one week. This theatre is again under the management of Frank Curtis. F. A. Drinkwater is the treasurer, G. W. Elwell chief-usher, and Prof. Burnham musical director. The ushers this season are uniformed in suits of blue, with brass buttons, copying those of the Boston Park Theatre. . . . . At Music Hall, A. W. Aiken's company in "The Owls of New York" are billed for 16, 17, 18.

ROSE LISTER, walking ladies, advertises for an engagement.

GEO. D. TOMPKINS, second low comedy and responsible business, can be engaged. See card.

KATE COLLINS, first old woman, characters and eccentric comedy parts, can be engaged. See card.

ADELINA GASPARINI, under the management of W. T. Dulany, will perform during the season in her drama "Hearts and Dollars." She can be engaged by addressing as per card. Military organizations desiring to produce the spectacle of "Sons of Liberty" are also referred to Mr. Dulany's advertisement.

THE WESTERN THEATRE COMPANY are to play in Sandwich, Ill., Sept. 9, Princeton 15, each one week.

INFORMATION is wanted of Henry Wilson, actor or minstrel. See A. L. Tenney's card.

THE EDWIN CLIFFORD COMPANY, now supporting Katie Putnam, includes Edwin Clifford, W. B. Arnold, H. A. Ferris, Dick Oglesby, J. H. Browne, Flint Kennicott, W. H. Gould, Harry Richards, Agnes Kennicott, Mary Putnam, Jennie Holzgar. Ada Rehan is the star; Edwin Clifford, manager and proprietor; James H. Browne, stage-manager; Prof. John Lueder, musical director; H. P. Acker, business-manager. They are to play in Frankfort, Ky., Sept. 10, 11, New Orleans, Ind., 12, 13, Greencastle 15, Terre Haute 16, Paris, Ill., 19, Decatur 22, one week (fair).

OWEN FAWCETT, Harry Rainforth, Genevieve Rogers, and Frank E. Aiken, supported by J. H. Wallack's Company, are to play in Burlington, Ia., Sept. 8, Quincy, Ill., 9 to 13, for the fair-week.

THE EMMA F. V. BACKUS; the Alcalde, H. E. Lamont; Marius, a volunteer, S. Spencer; Pierre, E. H. Young; Antoine, Chas. Addison; Guilliame, J. W. Taylor; Esquero, H. Gardner; Pacheco, C. Davis; Marianna, daughter of Carvajal, Mrs. Thos. Barry; Eva, a cocotte, Miss Sallie Hinsdale; Miss Maria Carmelite, Marianna's attendant, Miss Clara Bell. "Andre Fortier" continues this week, to be followed by Colville's Folly Company 15, Smith & Mestayer's Tourist Combination 22, "Black Crook" 29, for three or four weeks, and then Nellson. . . . . Geo. W. Wessells, a member of the company at this house last season, is engaged with Fanny Davenport for 1879-80.

THE WALLACE SISTERS' COMPANY are billed in New Philadelphia, O., Sept. 10, Cambridge 11.

THE GILBERT SISTERS' COMBINATION, under the management of W. T. Powell, are to open in the Opera-house, Norfolk, Va., Sept. 8; thence to Portsmouth 9, Petersburg 10, Lynchburg 11, Fredericksburg 15, Leesburg 16, 17, 18, Lynchburg 19, 20.

COMBINATIONS and stars desiring to fill time in Philadelphia are referred to the Standard Theatre advertisement.

CINCINNATI, O., CORRESPONDENT, under date of Sept. 8, states: "The Grand Opera-house has been occupied this week by Grau's English-opera Company. N. D. Roberts' 'Humpty-Dumpty' Troupe open 8, followed 15 by Maggie Mitchell. . . . . Pike's Opera-house opens its season 8, with Joseph Jefferson's latter Joyce Wallace Newton's 'Patinitza' company commences 15. A superb new curtain, by P. W. Goatcher, was exhibited to the press Thursday evening. . . . . P. W. Goatcher lost a child yesterday. At least, we received advices *ex cathedra* from his uncle that the twins runny of credited to him as early a single, solitary boy. . . . . Julia A. Hunt's Combination, Giles A. Shine leading, have done a good business this week in South Charleston, O., and open in Lebanon for a week 8. . . . . J. W. Bankson's 'Uncle Tom Combination play in Newport, Ky., 8, 9, Catlettsburg 10, Albaugh is business manager at the Grand Opera-house for the benefit of Archbishop Purcell's creditors."

WILLIAM NANNARY is to stop in Halifax, N. S., en route for St. Johns, Newfoundland, with a full dramatic company, and during his stay will play in Temperance Hall, the Academy being engaged for the only nights he can possibly remain.

THE PITTSBURG (PA.) OPERA-HOUSE reopens Sept. 8 with "The Pullman-car Tourists."

FANNY DAVENPORT arrived in Detroit, Mich., Sept. 2, and immediately went to work and began rehearsals with her company 3. She opens the season at the Detroit Opera-house 8, and remains 9, 10. The pieces announced are "Cymbeline," "Pique" and "Diplomacy." The company consists of Ed. H. Price, Jas. H. Crane, Frank Mordaunt, Geo. W. Wessells, E. K. Collier, Harry Hawk, W. F. Edwards, D. H. Chase, Jerry Lant, Emma Pierce, Emma Maddern, Josie Smith, Minnie Monk, Allie Brown and Fanny Mountcastle, the last-named being a new professional, who has been a teacher in the public schools of Detroit for several years, and who has appeared with amateurs. Her first professional experience was had during the Summer with the Couldock party, who went up the lakes. Jane Coombs is billed for 11, 12, 13, followed by John McCullough 15, for one week.

AT THE EUCLID-AVENUE OPERA-HOUSE, Cleveland, O., Ferguson's Combination was opened Sept. 1 by Nick Roberts' "Humpty Dumpty" Co., who continued throughout the week to excellent business. Route: Cincinnati 8, Chicago, Ill., 15, St. Louis, Mo., 22, one week each. The Dora Gordon Steele "Hallow E'en" party opens 8, for one week, followed 15 by "The Revelers." . . . . The Academy of Music opened its season 2 with Tony Denier's "Humpty Dumpty" Troupe. There was great rivalry between the two pantomime companies, and the public, profiting thereby, took advantage of it and filled the house nightly. Route: Buffalo, N. Y., 11, 12, Albany 13, Syracuse 14, 15, Utica 16, Albany 19, 20, Troy 22, 23. C. W. Couldock begins a week's engagement 8, supported by Effie Ellsler and a company. . . . . J. B. Curran, F. C. Mosley and Chas. Hawthorne, formerly of Ellsler's Co., go with Lawrence Barrett this season.

LOUISE POMEROY, supported by W. H. Leake and a company, who played in Elmira, N. Y., Sept. 1, 2, 3, is billed in Syracuse 8, 9, Brockport 10, 11, Medina 12, Byron 13. Mr. Edmondson joined the party in Elmira 1.

OOFTY GOOFT (Gus Phillips) in "Under the Gaslight" is to play in Elmira, N. Y., Sept. 12, Hornellsville 13, Toronto, Ont., 15, one week.

AS A PRELUDE to the opening Manager Albaugh of Baugh's Theatre, Baltimore, Md., had it brilliantly illuminated Aug. 30, when the new beauties of the house were examined at leisure by his invited friends, after which they adjourned to the cafe, and were favored with a most substantial lunch. The Mordaunt-Boniface Combination commenced the season Sept. 1 with "Queen's Evidence," which ran the entire week to excellent business. Besides the above, the combination comprises J. H. Rowe, Miss Jean Burnside, Mina Crollius, James Harrison, and William Gleason. F. C. Bangs is understudy to Mr. Mordaunt. . . . . A JUVENILE LADY and a heavy-man are wanted at the Broadway Theatre, Goderich, Ont. See advertisement.

J. W. COLLIER'S Union-square Theatre Company are to play "The Banker's Daughter" in Harford, Ct., Sept. 19.

MUSICAL.

HAVERLY'S CHURCH-CHOIR "PINAFORE" CO. returned to St. Paul, Minn., and occupied the Opera-house during the week ending Sept. 6. Our correspondent says: "The company shows even an improvement since their last visit, the individual characters being well up in their stage business. On the opening night entirely new scenery was presented—the work of Mr. Young, the scenic artist of Haverly's Chicago Theatre—and it makes the stage, with its box-setting, very attractive. Business was excellent. The company jump to St. Louis from this point, opening there Sept. 8 for one week, then to Chicago for one week, and from there to Louisville for one week, opening Oct. 17."

"FRA DIAVOLO" was produced at the North Broad-street Theatre, Philadelphia, Sept. 1, the opening night of the regular season, and ran throughout the week to moderate business. On Monday, Thursday and Saturday evenings and at the Wednesday matinee Florence Ellis appeared as Zerlina, while on Tuesday, Wednesday and Friday evenings and at the Saturday matinee the part was assumed by Elma Delaro. Laura Joyce appeared as Lady Allcash on all the evenings of the week, while Hattie Arnold personated that character at the matinees. The remainder of the cast was Fra Diavolo, Eugene Clark; Lord Allcash, Harry Allen; Lorenzo, Chas. F. Lang; Beppo, Ed. Connell; Giacomo, W. H. Seymour; Matteo, W. W. Moyer. The performance was an excellent one. "Fatinitza" will be produced 8. "The Little Duke" is in preparation.

ALICE OATES and her English Opera-bouffe Company opened the regular season at the Arch-street Theatre, Philadelphia, Sept. 1, giving "Girofle-Girofla" the first three nights and Wednesday matinee of the week, and "The Pretty Perfumer" the last three nights and Saturday matinee, to fair business. Both operas were given in a thorough

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NOTICE.

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AS REWRITTEN BY

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Mr. Emmet will ring the

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an effect never before produced on any stage. Mr. Emmet has also purchased

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All communications must be addressed to MR. R. M. HOOLEY. 24-1t

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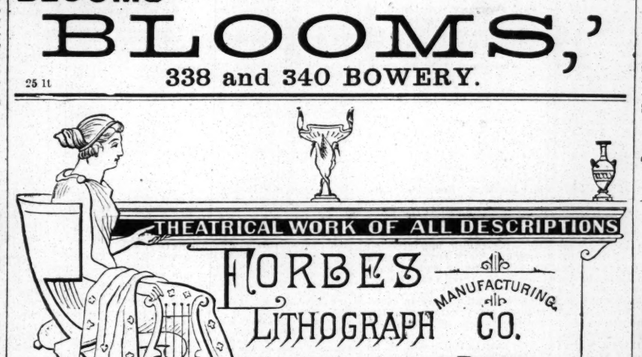

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TO MANAGERS.—I am pleased to recommend Mr. Add Weaver Jr. and Miss Enid Hart as artists in their respective lines, Mr. Weaver being an excellent song-and-dance artist and cloggist, doing changes with surprising rapidity. Miss Hart is a pleasing serio-comic, and takes well wherever seen.—none will regret engaging them. E. D. GOODING, Manager, Olympic Theatre, Brooklyn, N. Y.

TO MANAGERS.—Mr. Add Weaver Jr. and Miss Enid Hart have just closed a very successful engagement at this house. I can cheerfully recommend them as being first-class, they having made the hit of the season in their line. Their sketches are refined and original. They also have elegant wardrobes. HUGH FAY, Manager,
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